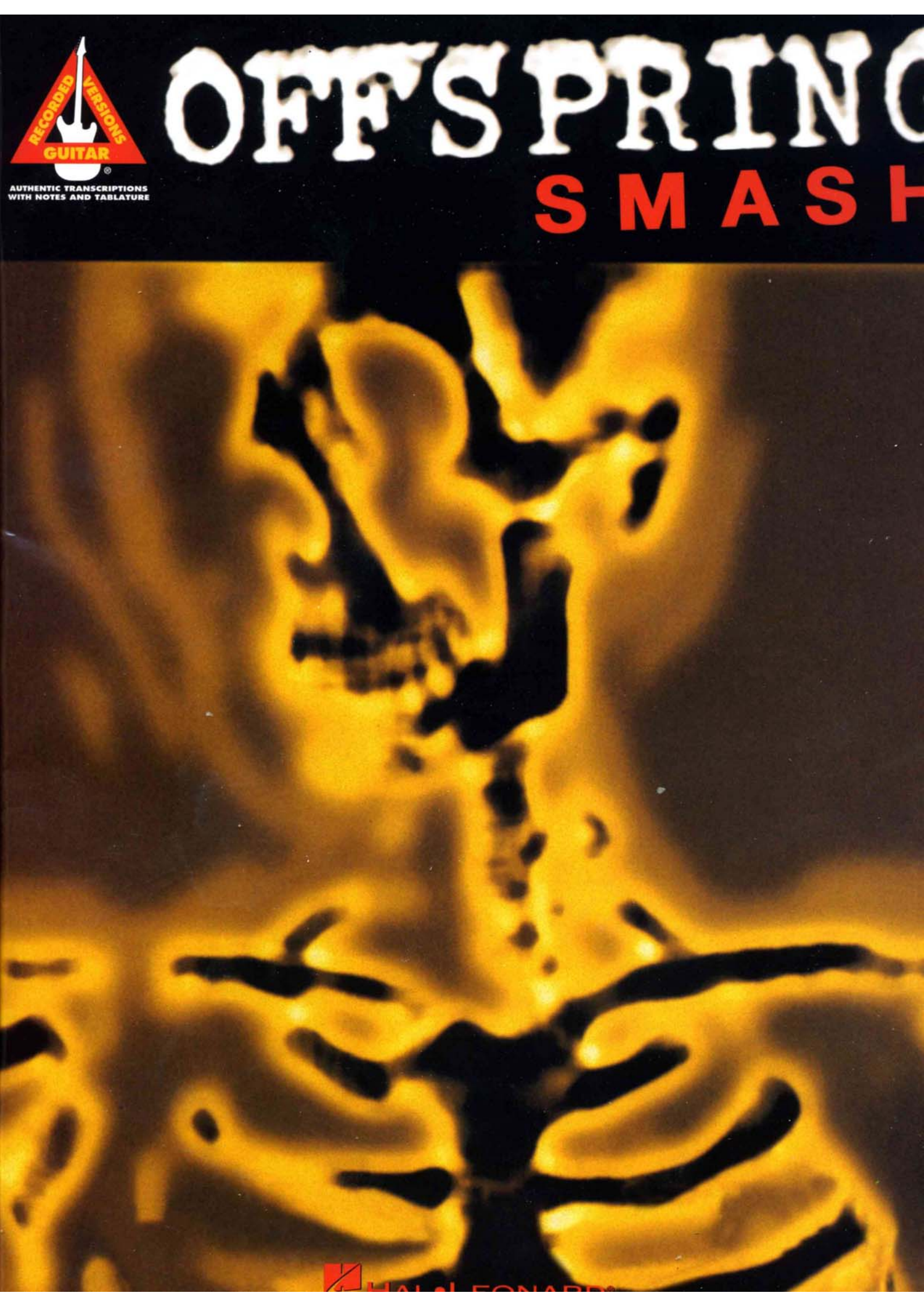
VISIT…

LANZAROTE Caliente.COM


RECORDED VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE
OFFSPRING
SMASH
HAL LEONARD

OFFSPRING

SMASH

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

The Offspring
PO Box 5956
Garden Grove, CA 92846

www.offspring.com

All songs from SMASH by Dexter Holland,
except "Killboy Powerhead" by The Didjits.

Photo page 2 - BJ Papas
Photo page 5 - Chapman Baehler
Photo page 6 - Lisa Johnson

ISBN 0-7935-8065-X

EXCLUSIVELY DISTRIBUTED BY

HAL•LEONARD® CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

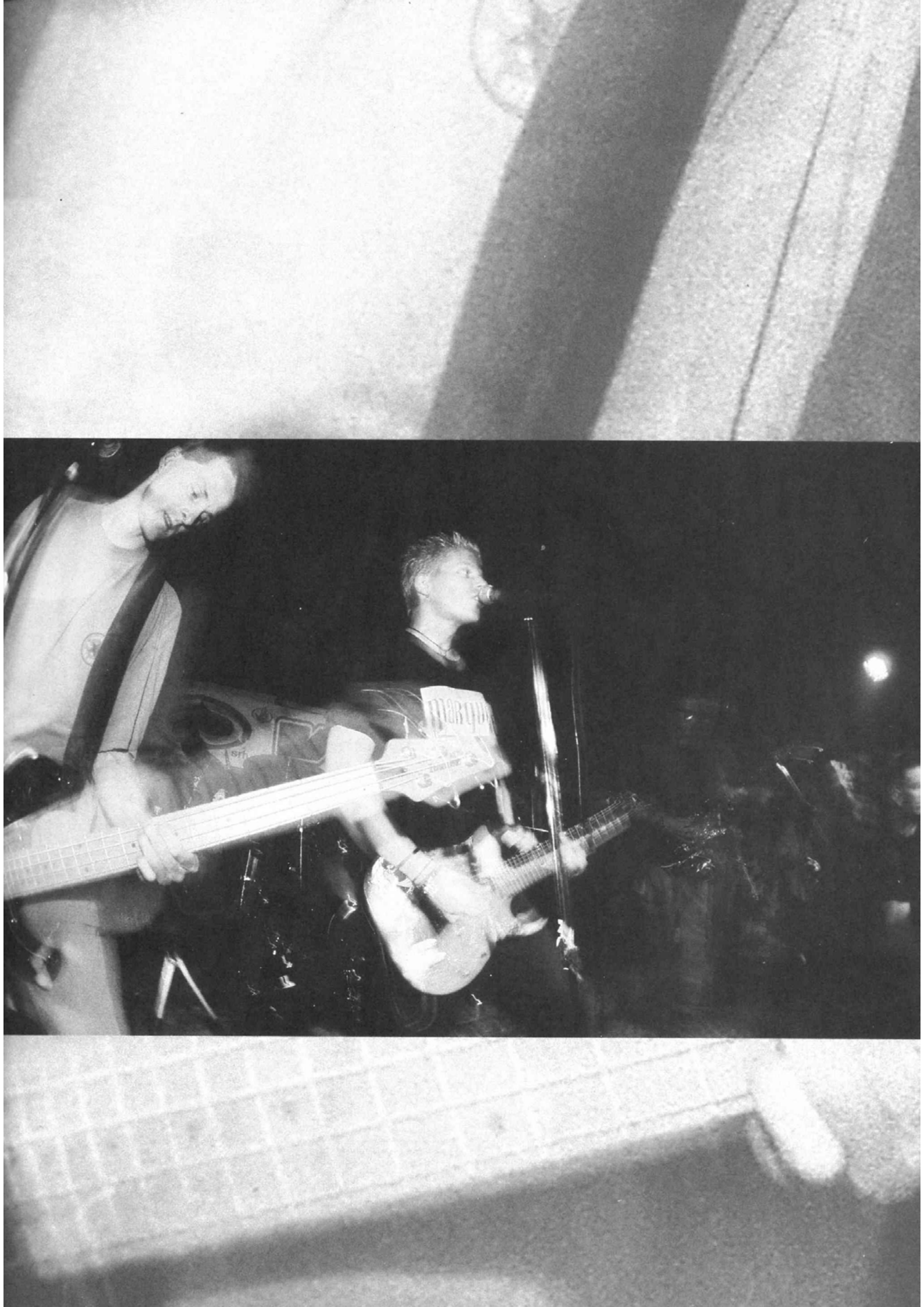
For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at

OFFSPRING
SMASH

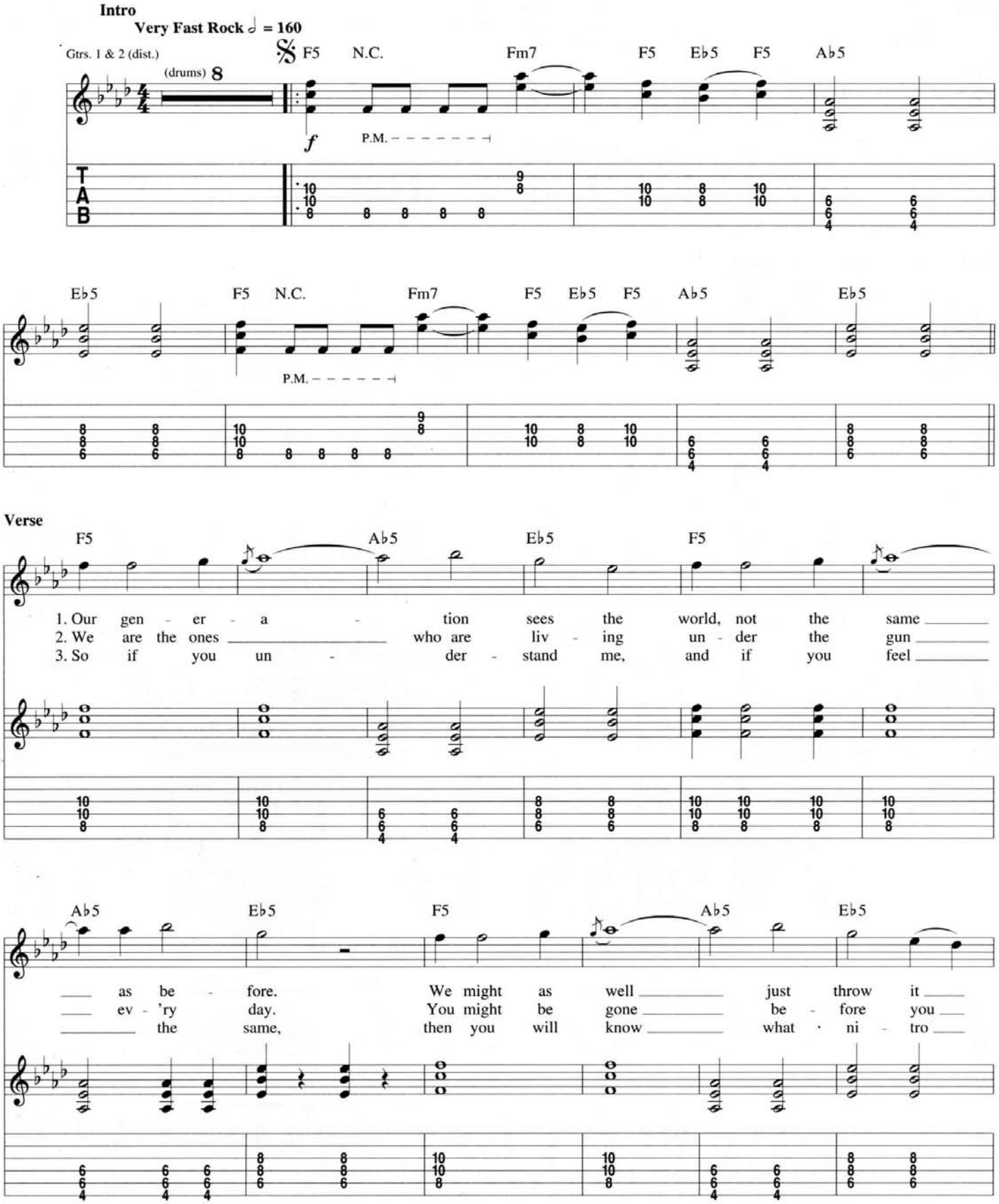
CONTENTS

7. nitro (youth energy)
11. bad habit
16. gotta get away
19. genocide
24. something to believe in
29. come out and play
33. self esteem
36. it'll be a long time
39. killboy powerhead
42. what happened to you?
45. so alone
47. not the one
50. smash
56. guitar notation legend

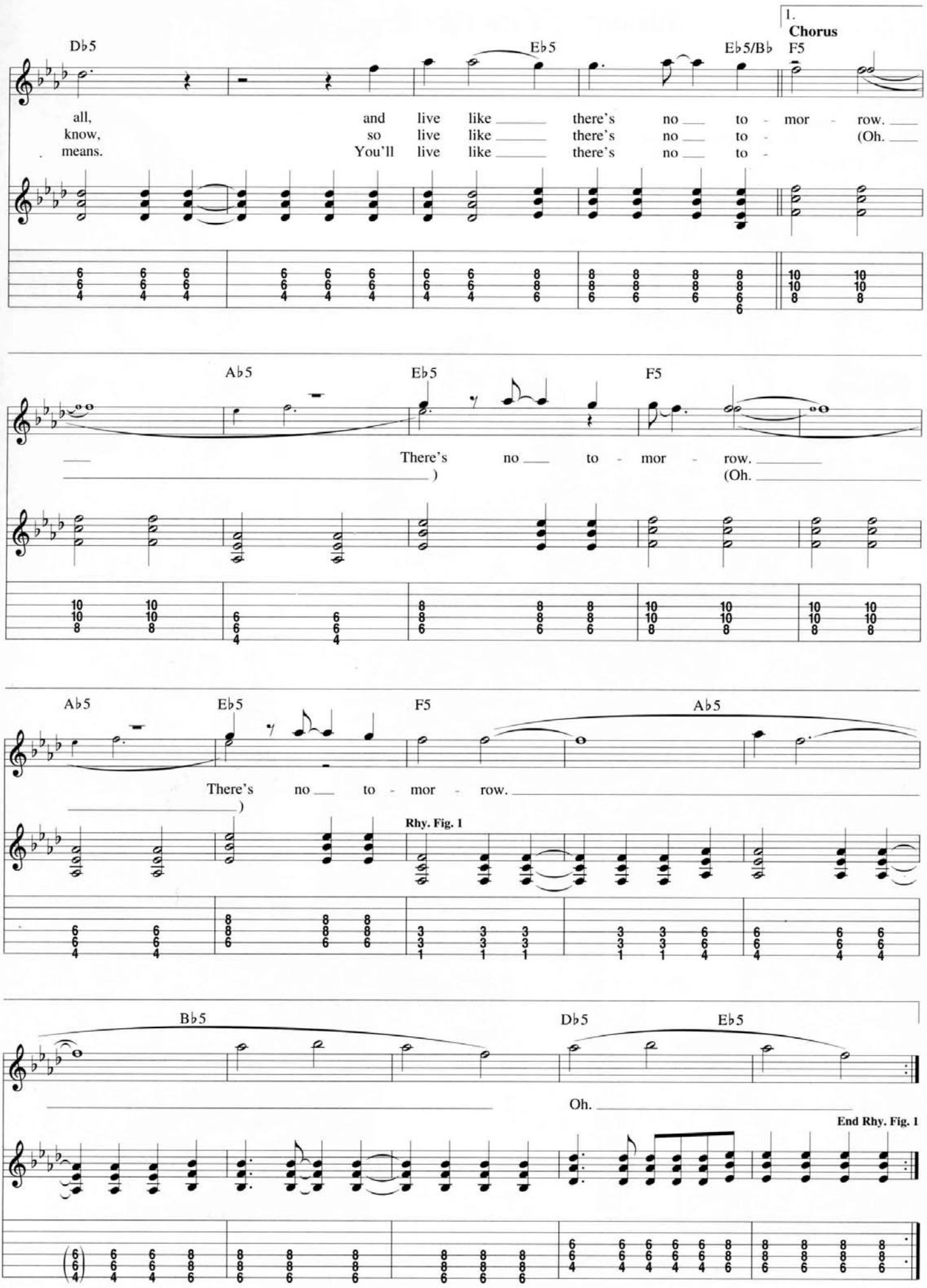


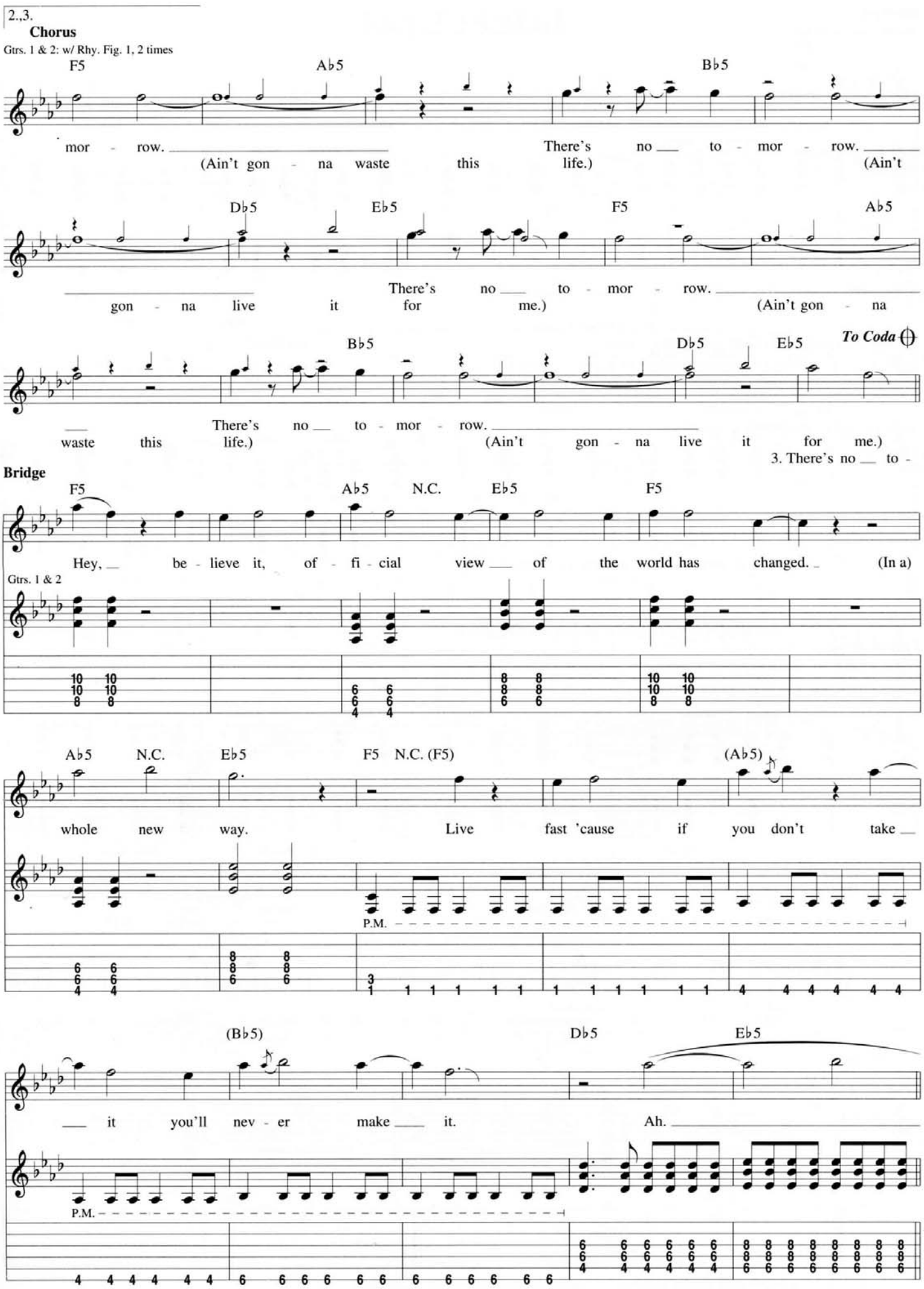
HECKLER B

Nitro (Youth Energy)



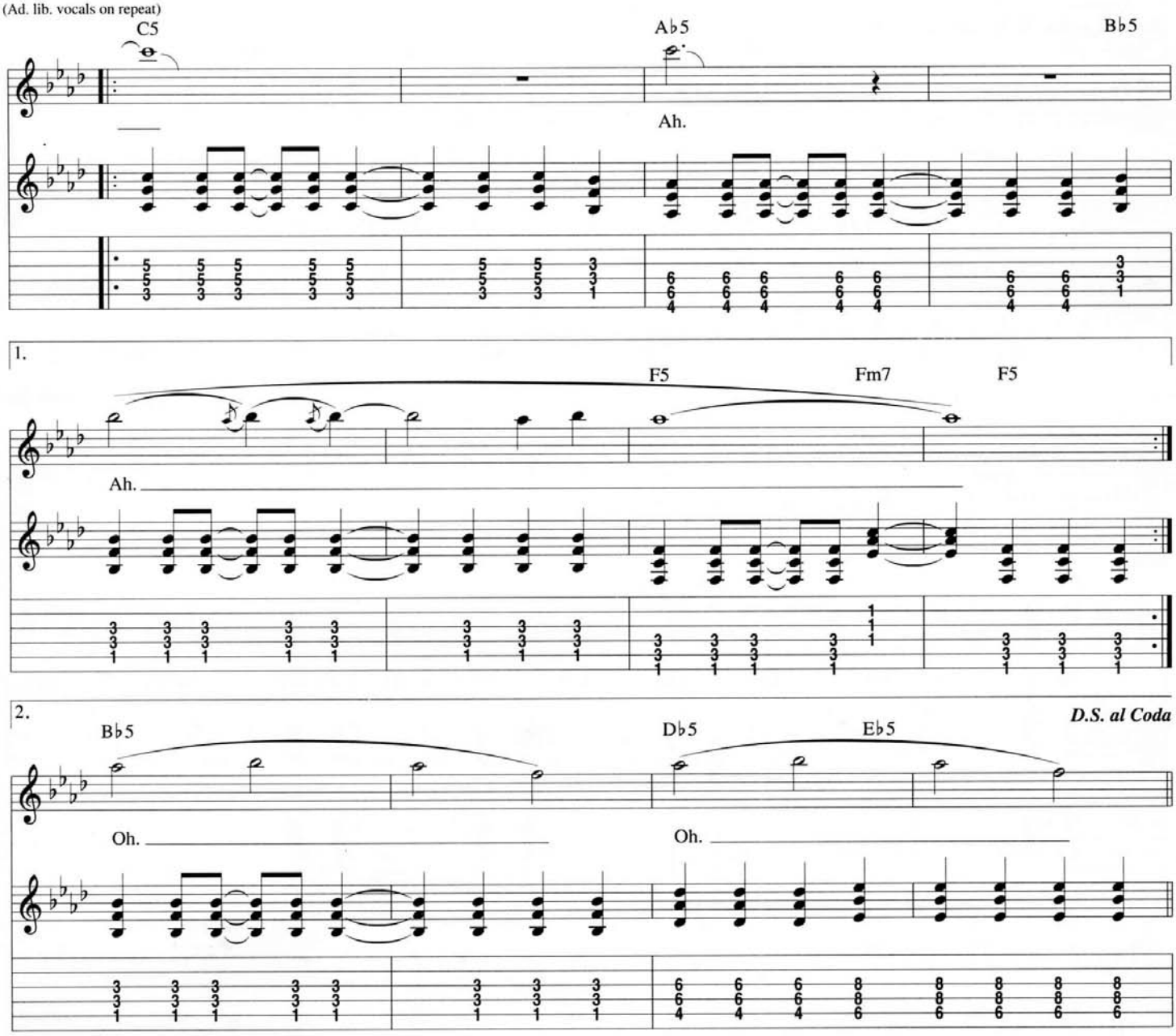
Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved


1.
Chorus
Db5
Eb5
Eb5/Bb
F5
all, and live like there's no to - mor - row.
know, so live like there's no to - (Oh.
means. You'll live like there's no to -
Ab5
Eb5
F5
There's no to - mor - row.
)
(Oh.
Ab5
Eb5
F5
Ab5
There's no to - mor - row.
)
Rhy. Fig. 1
Bb5
Db5
Eb5
Oh.
End Rhy. Fig. 1


2.,3.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
F5 Ab5 Bb5
mor - row. There's no to - mor - row.
(Ain't gon - na waste this life.) (Ain't
Db5 Eb5 F5 Ab5
gon - na live it for me.) There's no to - mor - row. (Ain't gon - na
Bb5 Db5 Eb5
To Coda
waste this life.) There's no to - mor - row. (Ain't gon - na live it for me.)
3. There's no to -
Bridge
F5 Ab5 N.C. Eb5 F5
Hey, be - lieve it, of - fi - cial view of the world has changed. (In a)
Gtrs. 1 & 2
Ab5 N.C. Eb5 F5 N.C. (F5) (Ab5)
whole new way. Live fast 'cause if you don't take
P.M.
(Bb5) Db5 Eb5
it you'll nev - er make it. Ah.
P.M.

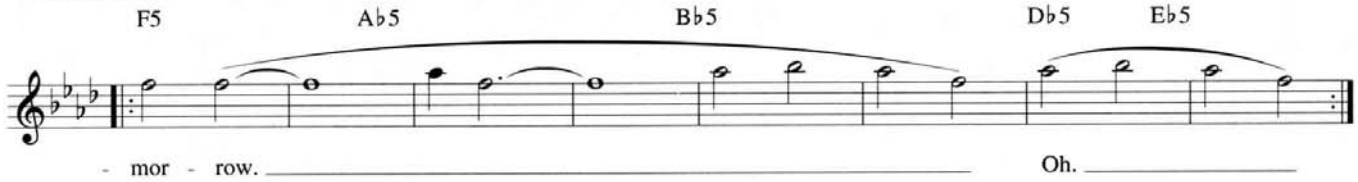
Interlude

(Ad. lib. vocals on repeat)

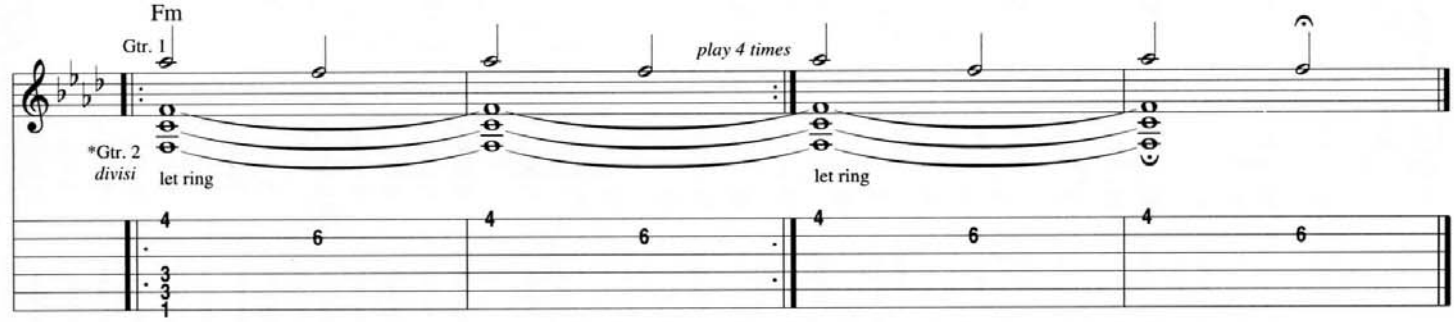


Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Vocals tacet, 2nd time

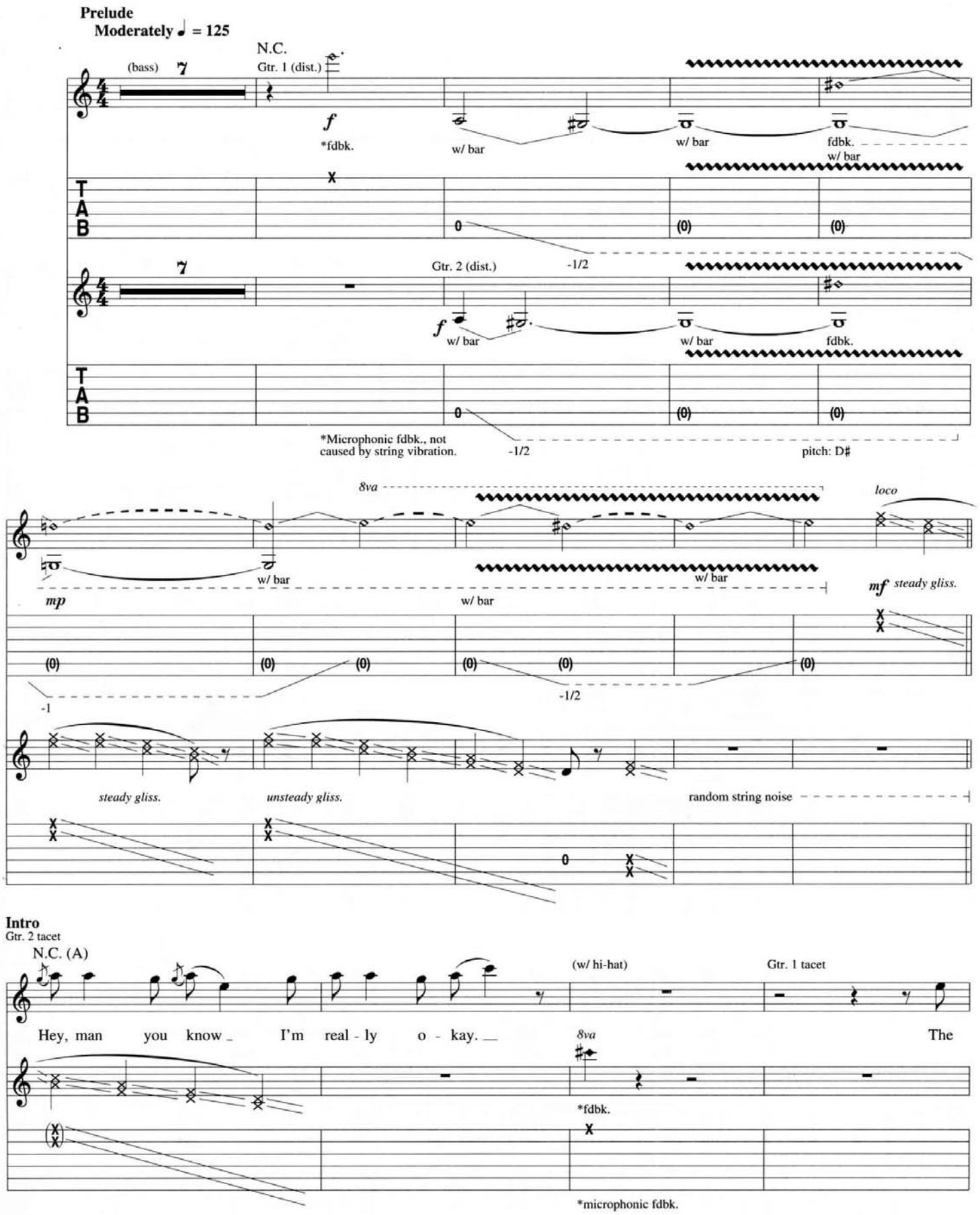


Outro

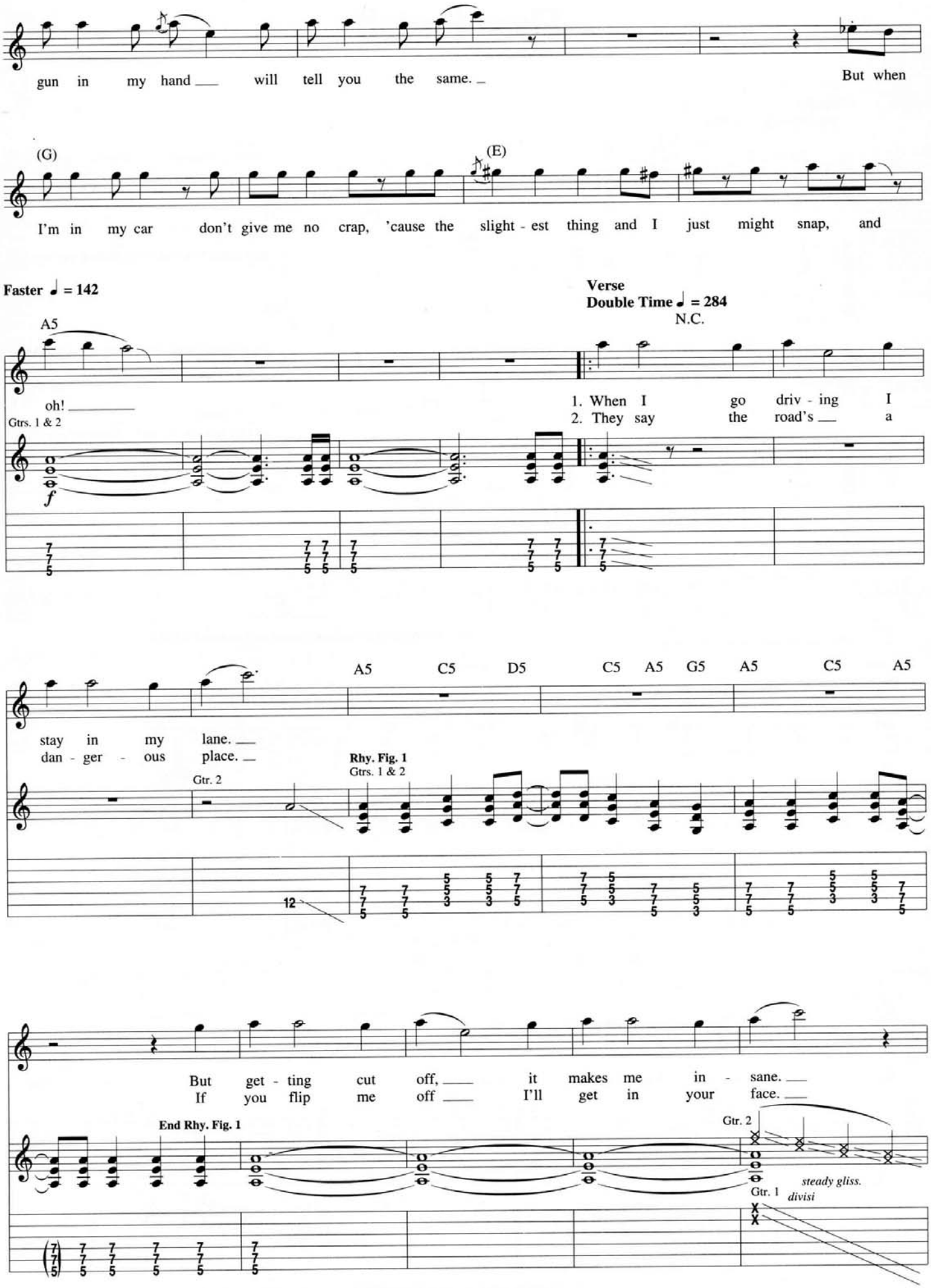


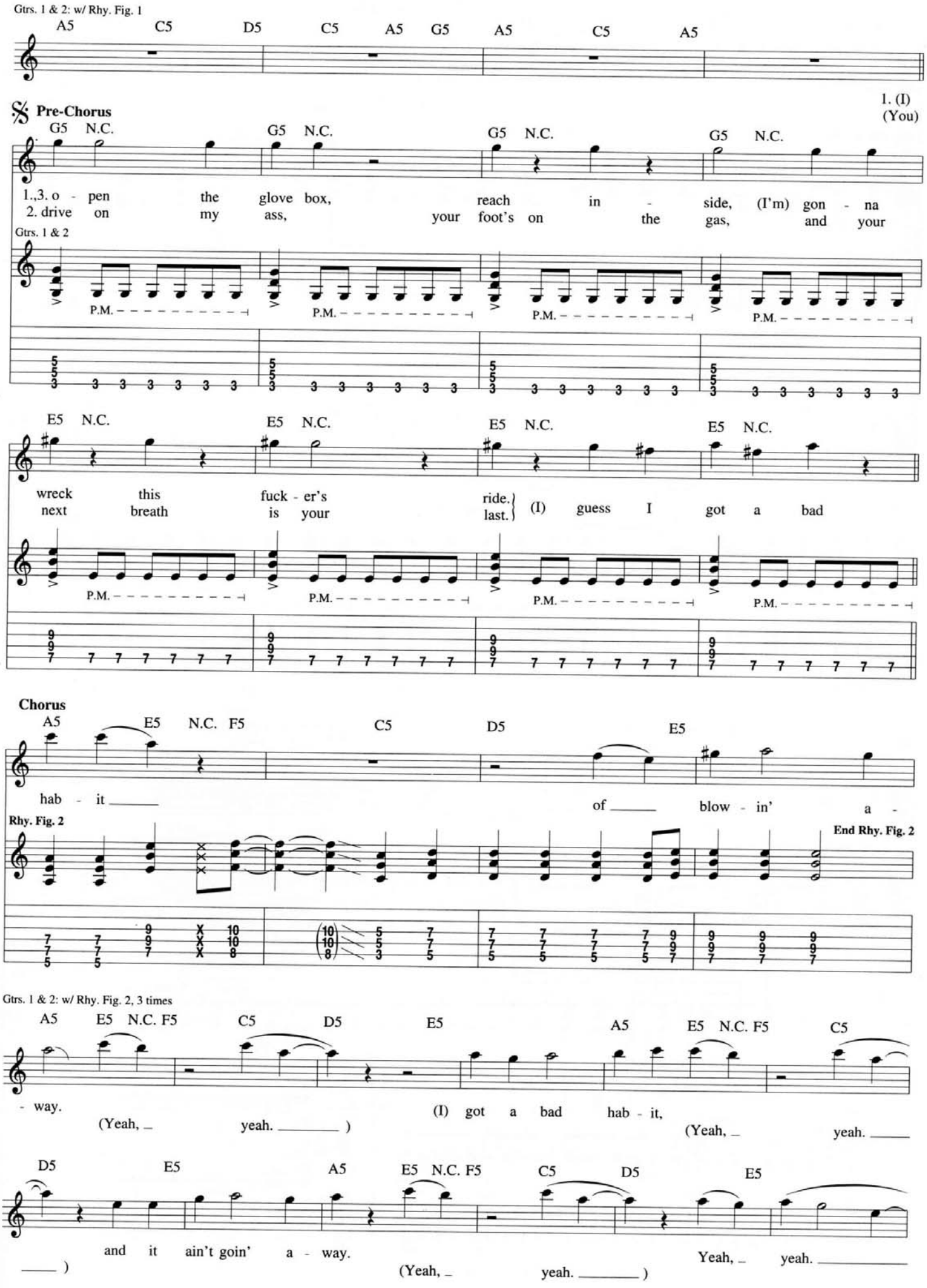
*Let Gtr. 2 ring throughout the repeated measures.

Bad Habit



Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved


gun in my hand will tell you the same.
But when
(G)
(E)
I'm in my car don't give me no crap, 'cause the slight - est thing and I just might snap, and
Faster ♩ = 142
Verse
Double Time ♩ = 284
N.C.
A5
oh!
Gtrs. 1 & 2
f
1. When I go driv - ing I
2. They say the road's a
A5 C5 D5 C5 A5 G5 A5 C5 A5
stay in my lane.
dan - ger - ous place.
Gtr. 2
Rhy. Fig. 1
Gtrs. 1 & 2
12
But get - ting cut off, it makes me in - sane.
If you flip me off I'll get in your face.
End Rhy. Fig. 1
Gtr. 2
steady gliss.
Gtr. 1
divisi


Gtrs. 1 & 2: w/ Rhy. Fig. 1
A5 C5 D5 C5 A5 G5 A5 C5 A5
Pre-Chorus
1. (I) (You)
G5 N.C. G5 N.C. G5 N.C. G5 N.C.
1.,3. o - pen the glove box, reach in - side, (I'm) gon - na
2. drive on my ass, your foot's on the gas, and your
Gtrs. 1 & 2
P.M.
E5 N.C. E5 N.C. E5 N.C. E5 N.C.
wreck this fuck - er's ride.
next breath is your last.
(I) guess I got a bad
Chorus
A5 E5 N.C. F5 C5 D5 E5
hab - it of blow - in' a -
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times
A5 E5 N.C. F5 C5 D5 E5 A5 E5 N.C. F5 C5
- way. (I) got a bad hab - it,
(Yeah, yeah.) (Yeah, yeah.
D5 E5 A5 E5 N.C. F5 C5 D5 E5
and it ain't goin' a - way. Yeah, yeah.
) (Yeah, yeah.)

A5 N.C. F5 D5 N.C. E5 A5 N.C. F5

Yeah, yeah. 1.,2. Oh.

(Yeah, yeah.) 3. (Yeah,

Rhy. Fig. 3

Gtr. 1 & 2

End Rhy. Fig. 3

P.M.

To Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd time

D5 N.C. E5

3. Yeah, yeah.

yeah.)

End Rhy. Fig. 3

P.M.

1.

A5

Gtr. 3: w/ Fill 1

N.C.

Whoa.

steady gliss.

Rhy. Fill 1

Gtrs. 1 & 2

P.M. P.M.

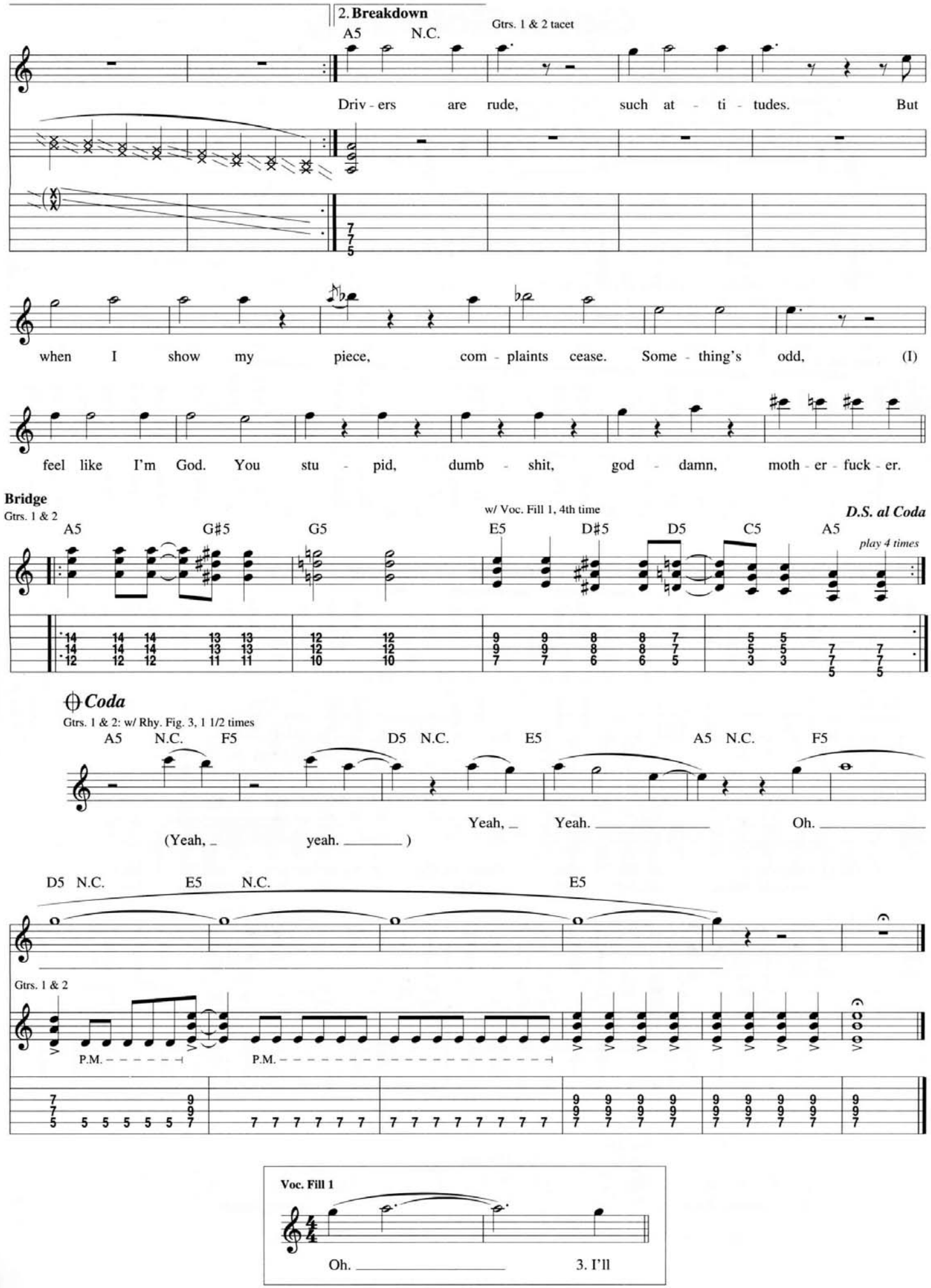
Fill 1

Gtr. 3

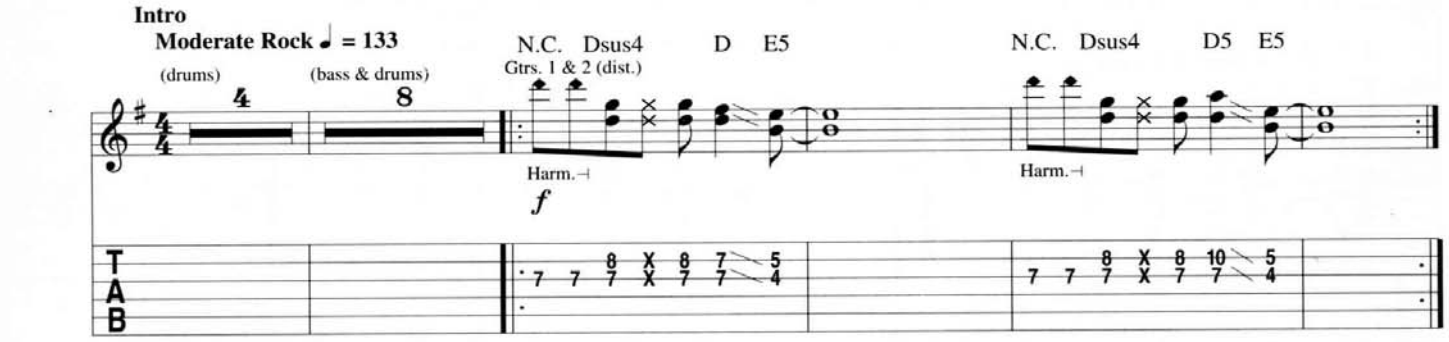
f w/ bar

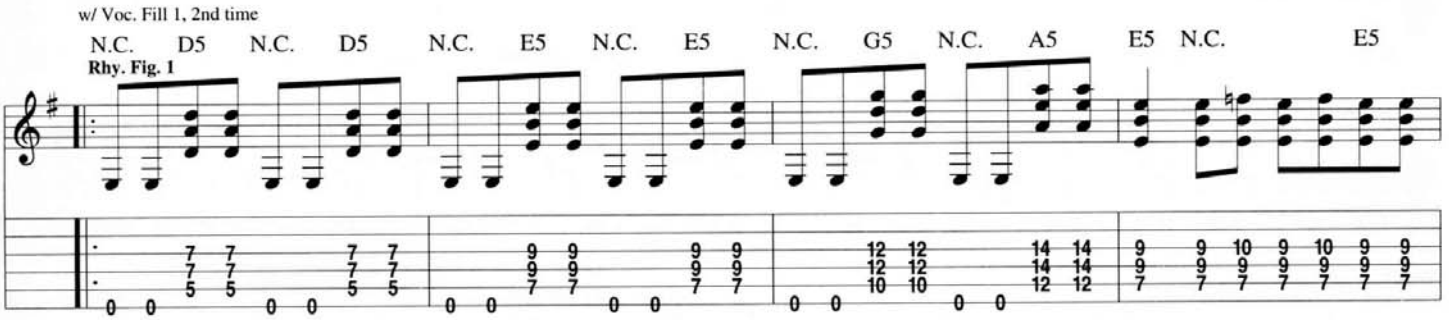
10 (10)

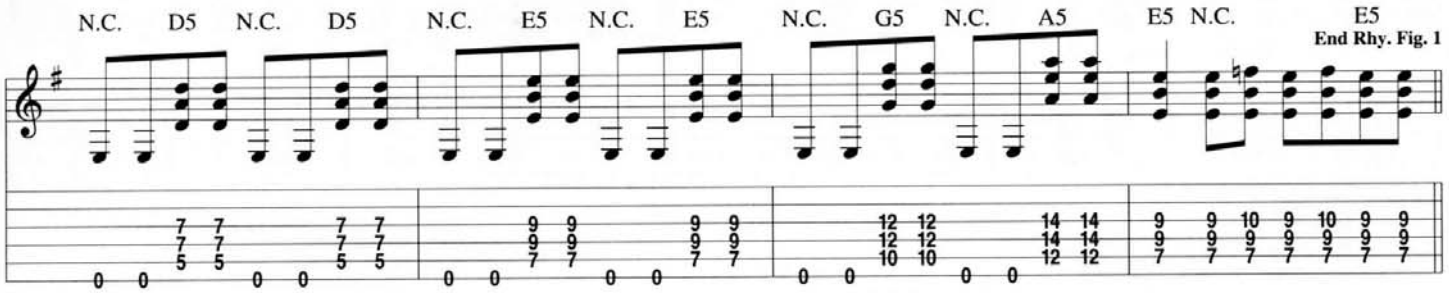
-1

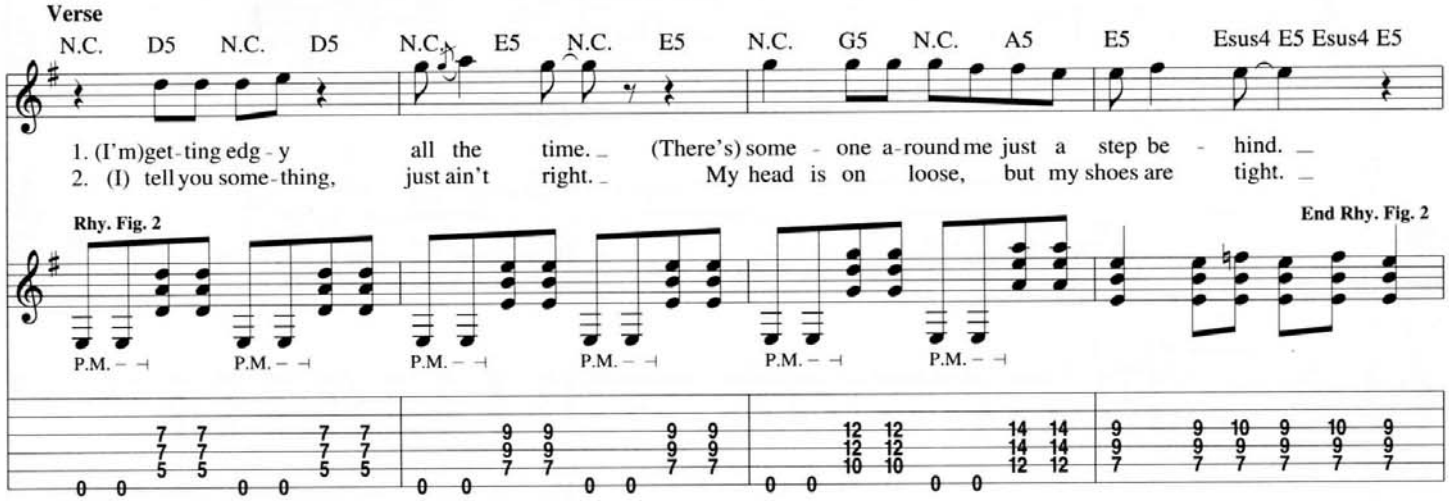

2. Breakdown
A5 N.C.
Gtrs. 1 & 2 tacet
Driv - ers are rude, such at - ti - tudes. But
when I show my piece, com - plaints cease. Some - thing's odd, (I)
feel like I'm God. You stu - pid, dumb - shit, god - damn, moth - er - fuck - er.
Bridge
Gtrs. 1 & 2
A5 G#5 G5
w/ Voc. Fill 1, 4th time
E5 D#5 D5 C5 A5
D.S. al Coda
play 4 times
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times
A5 N.C. F5 D5 N.C. E5 A5 N.C. F5
(Yeah, yeah.)
Yeah, Yeah. Oh.
D5 N.C. E5 N.C. E5
Gtrs. 1 & 2
P.M.
P.M.
Voc. Fill 1
Oh.
3. I'll

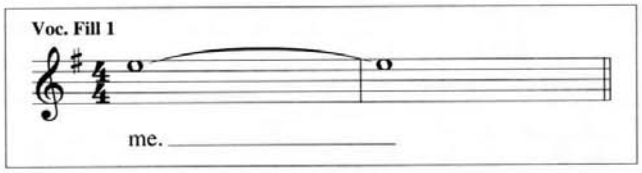
Gotta Get Away











Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

It's kind - a scar - y, the shape I'm in. (The) walls are shak - in' and they're clos - ing in.
A - void - ing my friends, 'cause they all bug. Life is like a rid - dle and I'm real - ly stumped.

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

Too fast or a bit too slow. (I'm) par - a - noid of peo - ple and it's start - ing to show.
If you rea - son, don't you know. Your own pre - oc - cu - pa - tion is where you'll go.

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

(There's) one guy that I can't shake. O - ver my shoul - der is a big mis - take.
You're be - ing fol - lowed, look a - round. It's on - ly my shad - ow creep - in' on the ground.

Chorus

E5 C5 G5 D5 E5 C5 G5 D5 E5

Sit - ting on the bed or ly - ing wide a - wake, there's de - mons in my head and it's more than I can take. (I)

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtrs. 1 & 2: w/ Rhy. Fig. 3

C5 G5 D5 E5 C5 G5 D5 E5

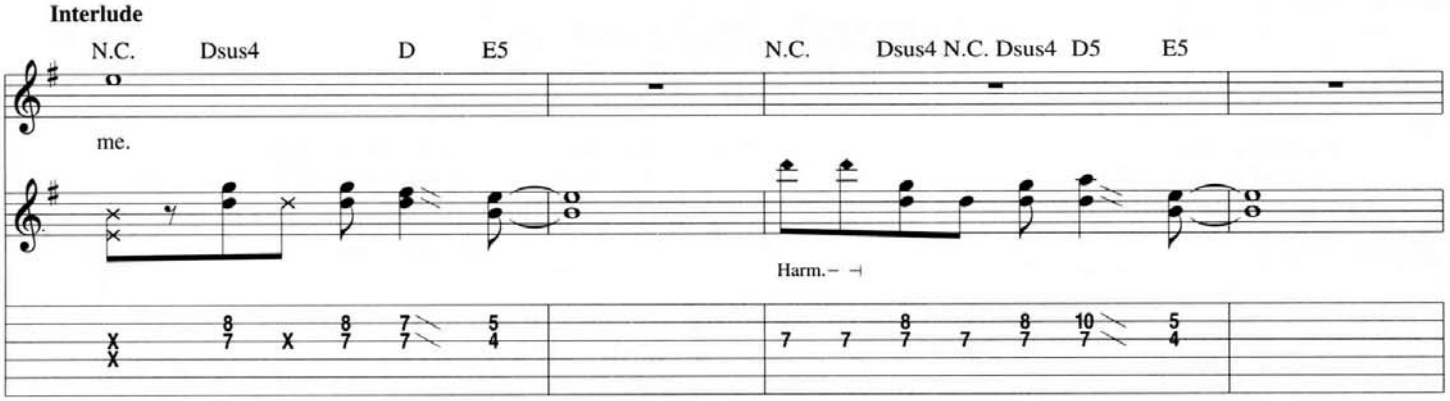
think I'm on a roll, but I think it's kind - a weak. Say - ing all I know is I got - ta get a - way from

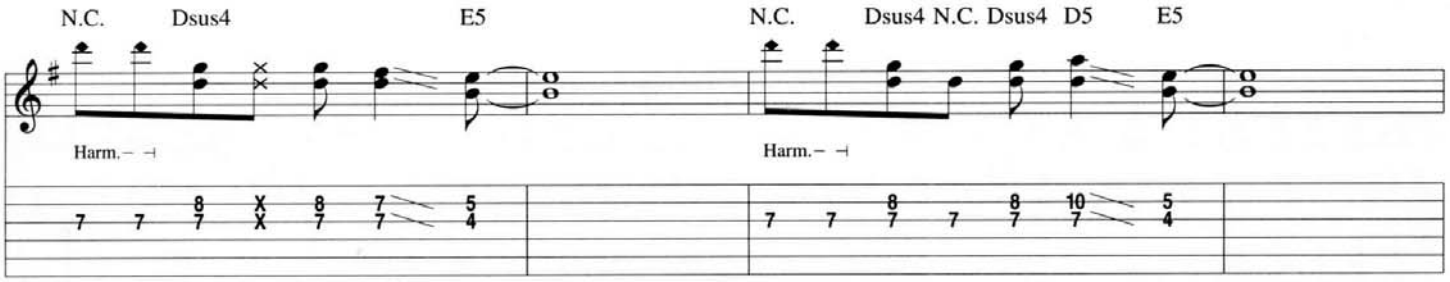
Gtrs. 1 & 2: w/ Rhy. Fig. 3

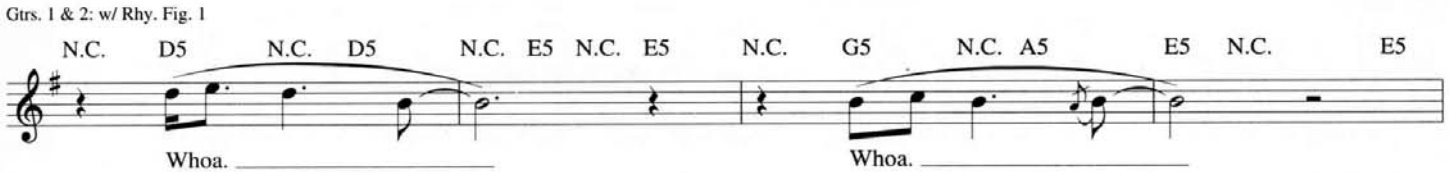
To Coda

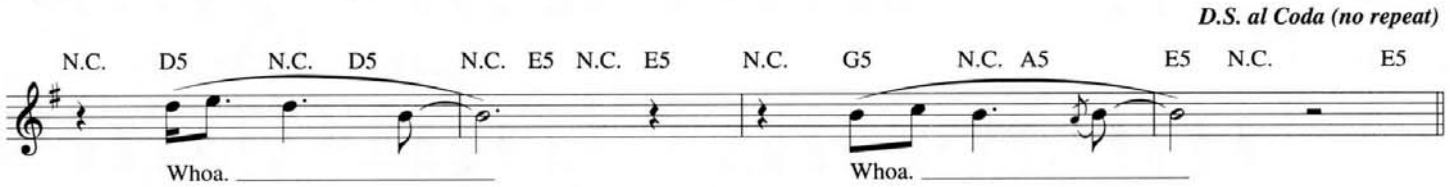
C5 G5 D5 E5 C5 G5 D5 E5

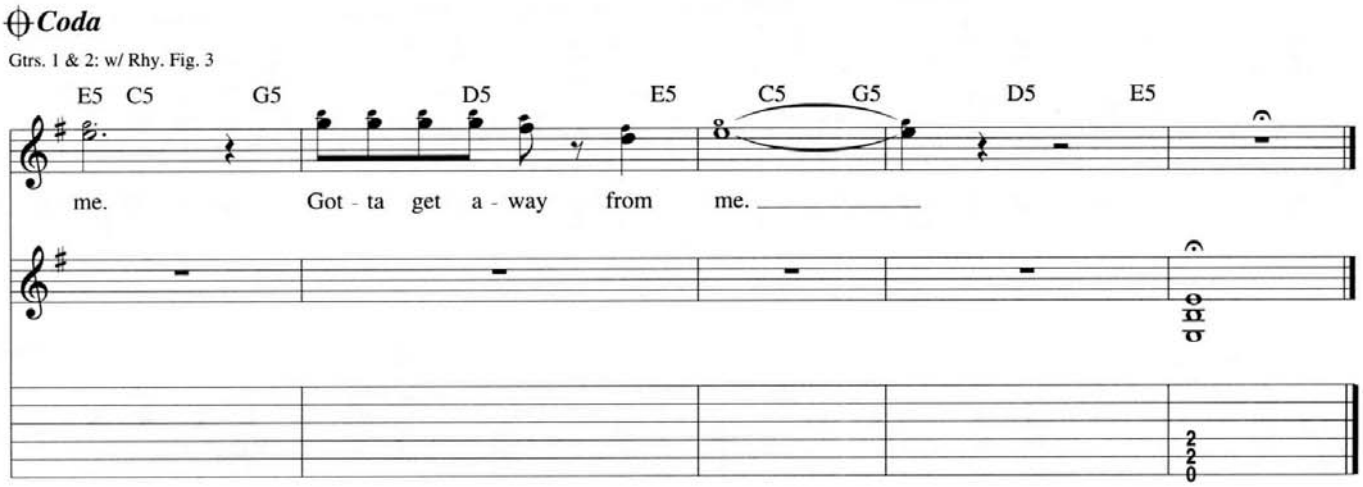
me. Got - ta get a - way from me. Got - ta get a - way from


Interlude
N.C. Dsus4 D E5 N.C. Dsus4 N.C. Dsus4 D5 E5
me.
Harm.

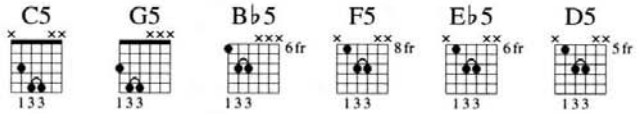

N.C. Dsus4 E5 N.C. Dsus4 N.C. Dsus4 D5 E5
Harm.
Harm.


Gtrs. 1 & 2: w/ Rhy. Fig. 1
N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5
Whoa.
Whoa.


D.S. al Coda (no repeat)
N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5
Whoa.
Whoa.


Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 C5 G5 D5 E5 C5 G5 D5 E5
me. Got - ta get a - way from me.

Genocide



Gtr. 2: Tuning:

(1) = F (4) = D

(2) = C (5) = A

(3) = G (6) = E

Intro

Very Fast Rock ♩ = 160

Gtr. 1 (dist.)

G5 N.C. G5 N.C. G5 N.C.

Rhy. Fig. 1

f P.M. P.M.

F5 N.C. F5 C5 N.C. C5 G5

End Rhy. Fig. 1

P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 (dist.) **Riff A**

G5 N.C. G5 N.C. G5 N.C.

f * sim.

* upstrokes

F5 N.C. F5

Gtr. 1: w/ Rhy. Fill 1, 2nd time

C5 N.C. C5

End Riff A

** sim.

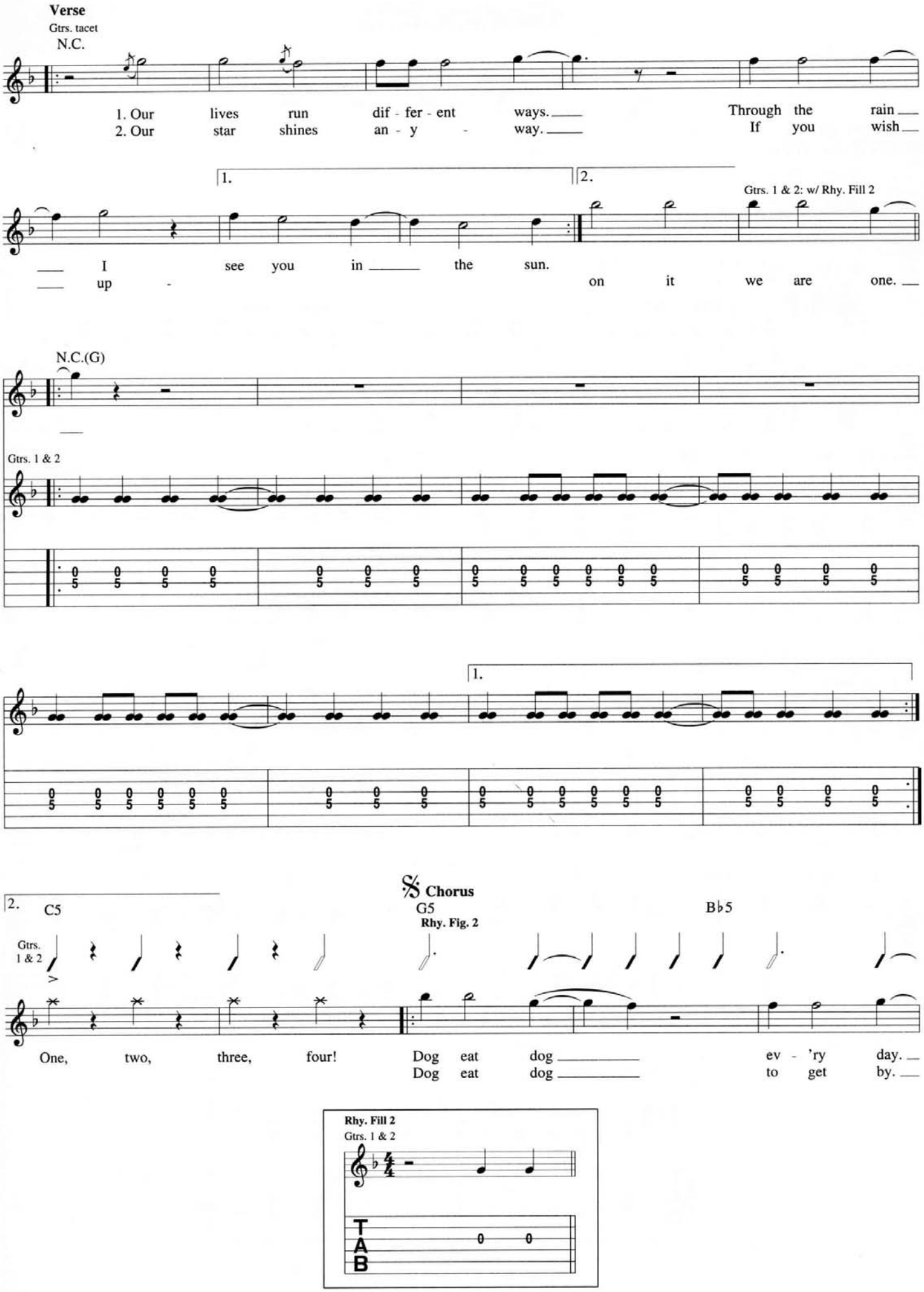
* downstrokes

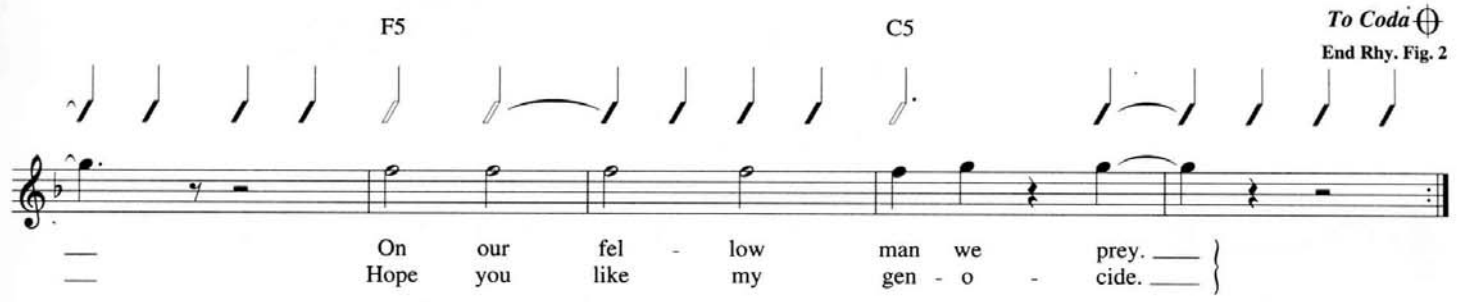
Rhy. Fill 1

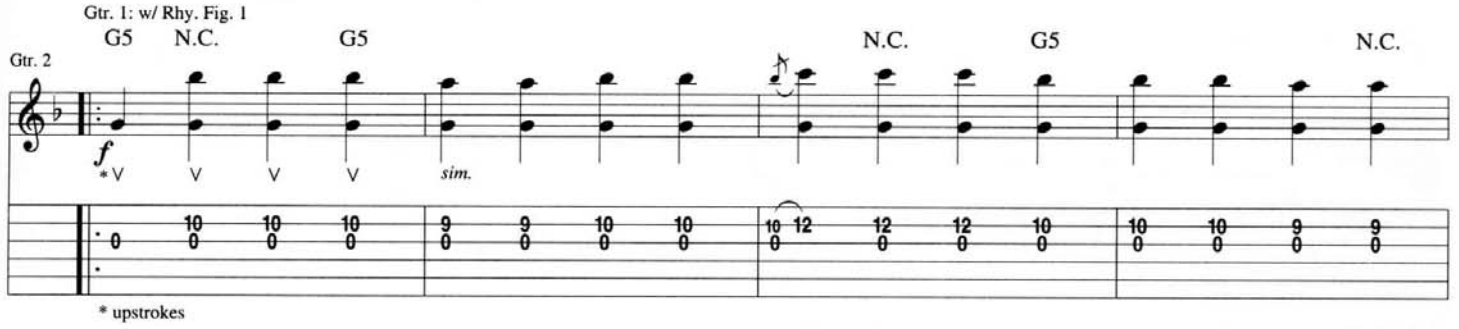
Gtr. 1

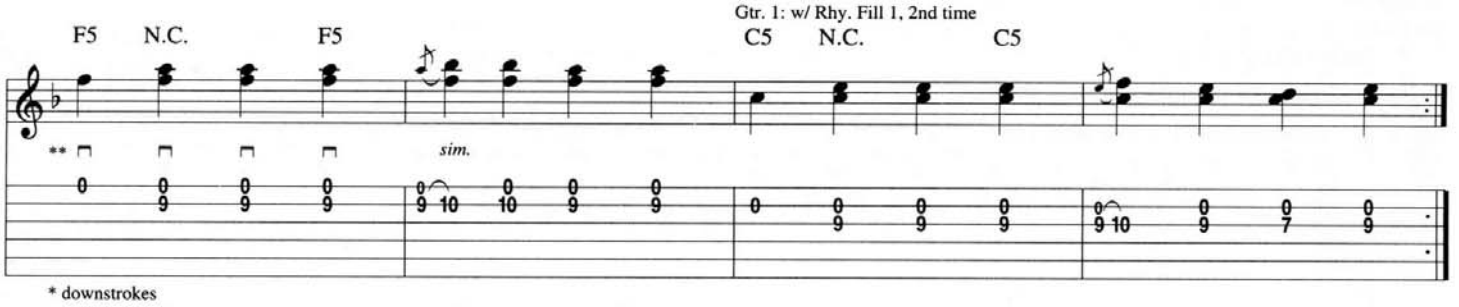
P.M.

Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved


Verse
Gtrs. tacet
N.C.
1. Our lives run dif - fer - ent ways. Through the rain
2. Our star shines an - y - way. If you wish
1.
2.
Gtrs. 1 & 2: w/ Rhy. Fill 2
I see you in the sun.
up - on it we are one.
N.C.(G)
Gtrs. 1 & 2
1.
2.
C5
Chorus
G5
Rhy. Fig. 2
B♭5
Gtrs. 1 & 2
One, two, three, four!
Dog eat dog ev - 'ry day.
Dog eat dog to get by.
Rhy. Fill 2
Gtrs. 1 & 2
T
A
B

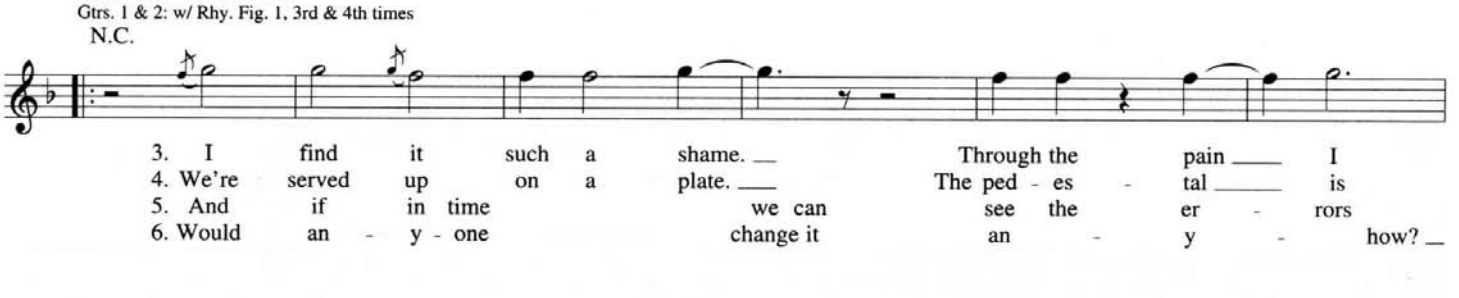






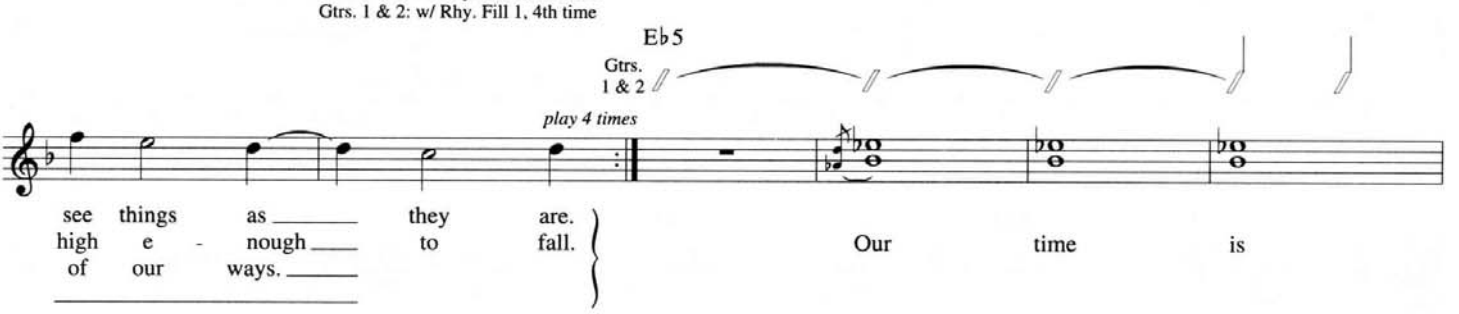
Verse

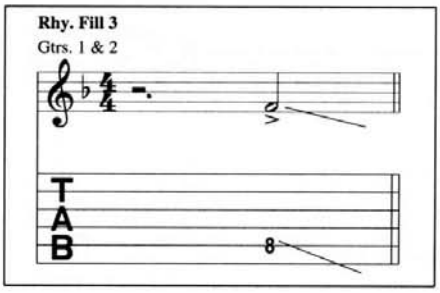
Gtrs. tacet, 1st & 2nd times
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3rd & 4th times



Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fill 3, 2nd time
Gtrs. 1 & 2: w/ Rhy. Fill 1, 4th time





Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A, 4th time

C5 D5 G5 B♭5

up. One, two, three, four! 1., 3. Dog eat dog
2., 4. Dog eat dog

F5 C5 *play 4 times*

ev - 'ry day. On our fel - low man we prey.
to get by. Hope you like my gen - o - cide.

Bridge

Gtr. 2 tacet

Half Time ♩ = 160

Gtr. 1 N.C.(G5) (B♭5) (F5) (C5)

mf

P.M.

G5 N.C.(G5) B♭5 F5 C5

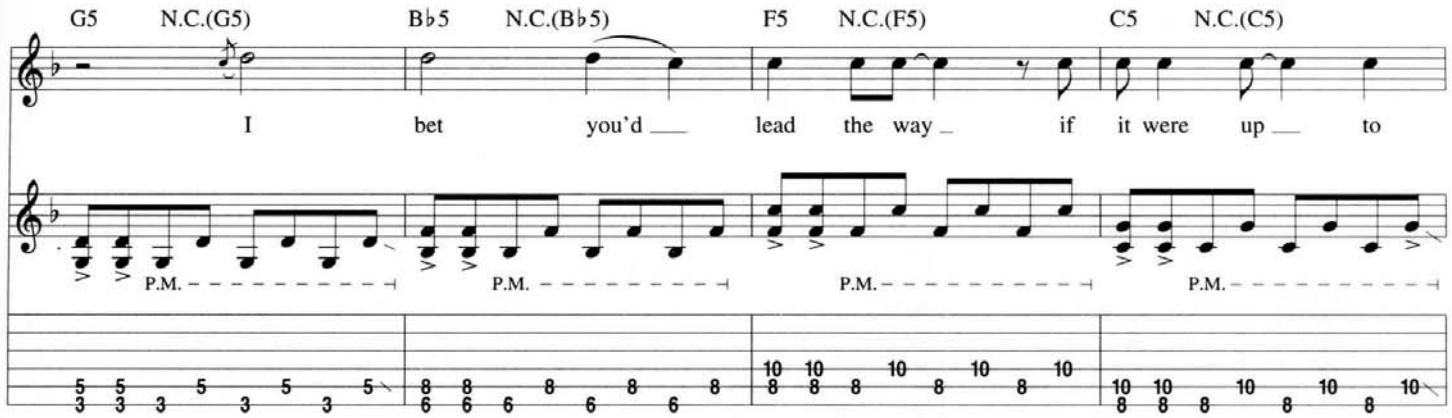
I bet you'd on - ly run if you saw what

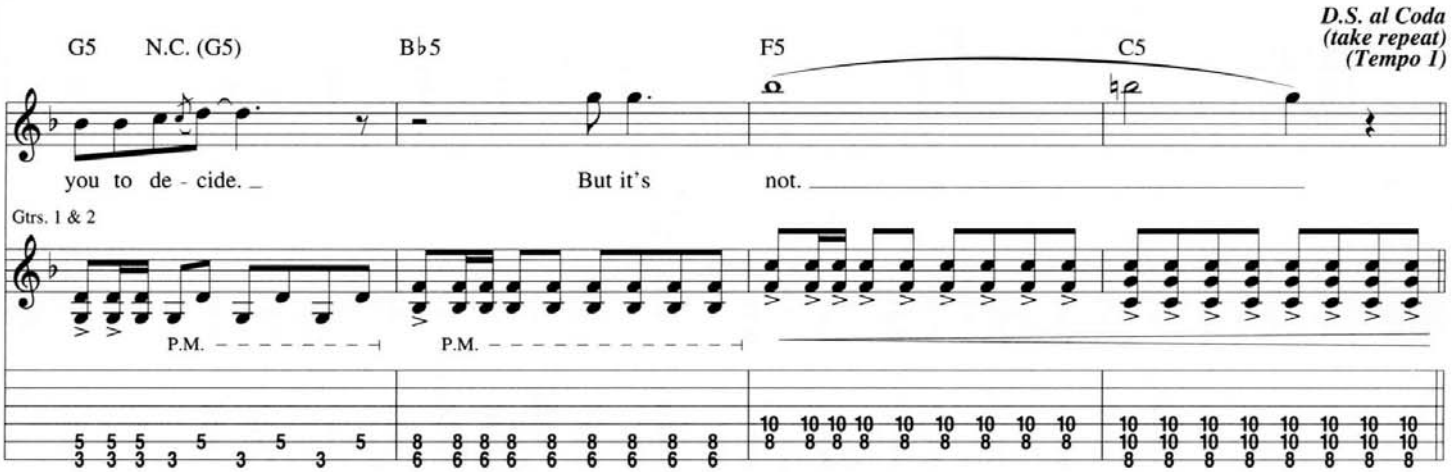
P.M.

G5 B♭5 F5 C5

goes in - side our own.

P.M.

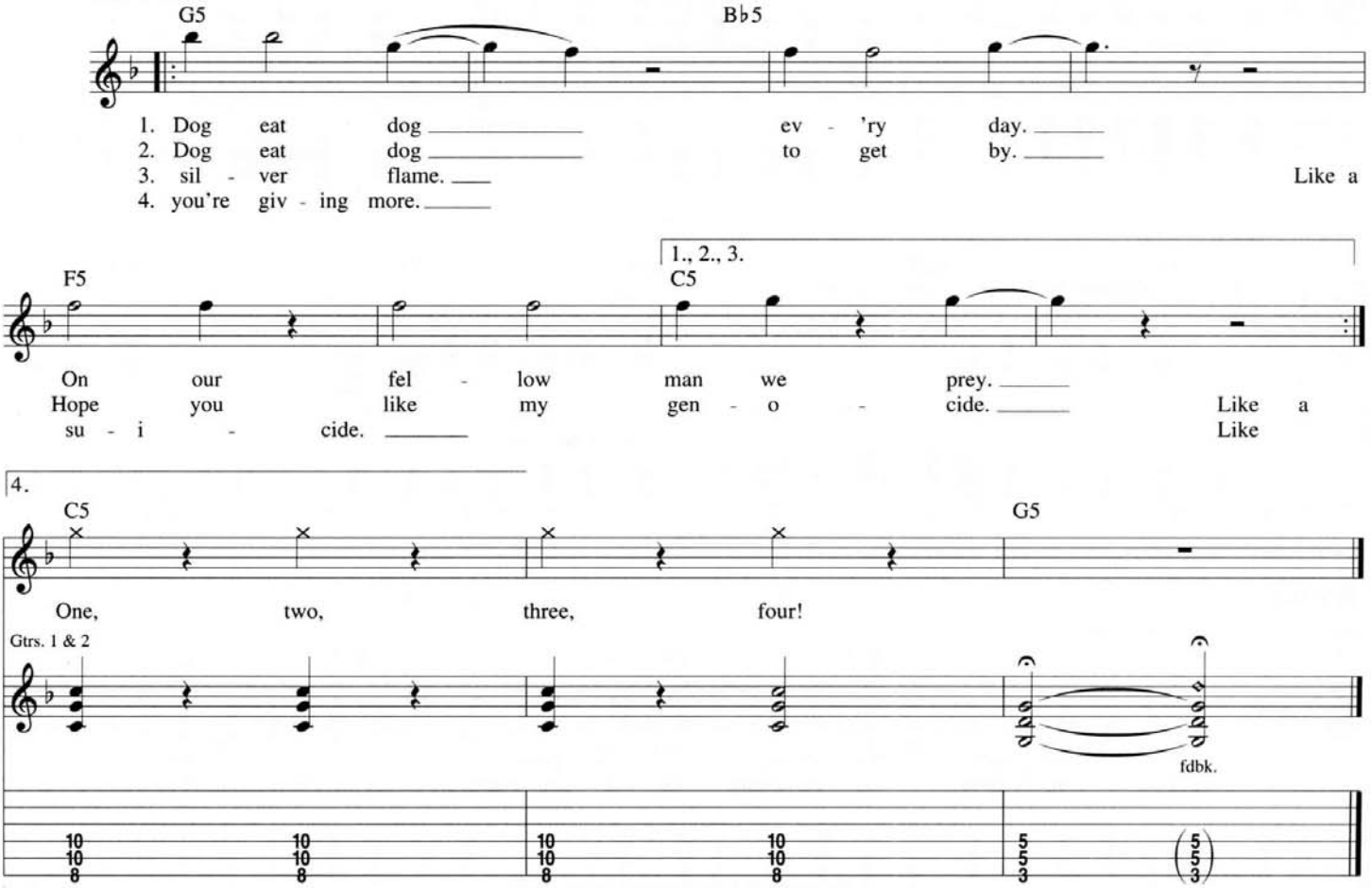




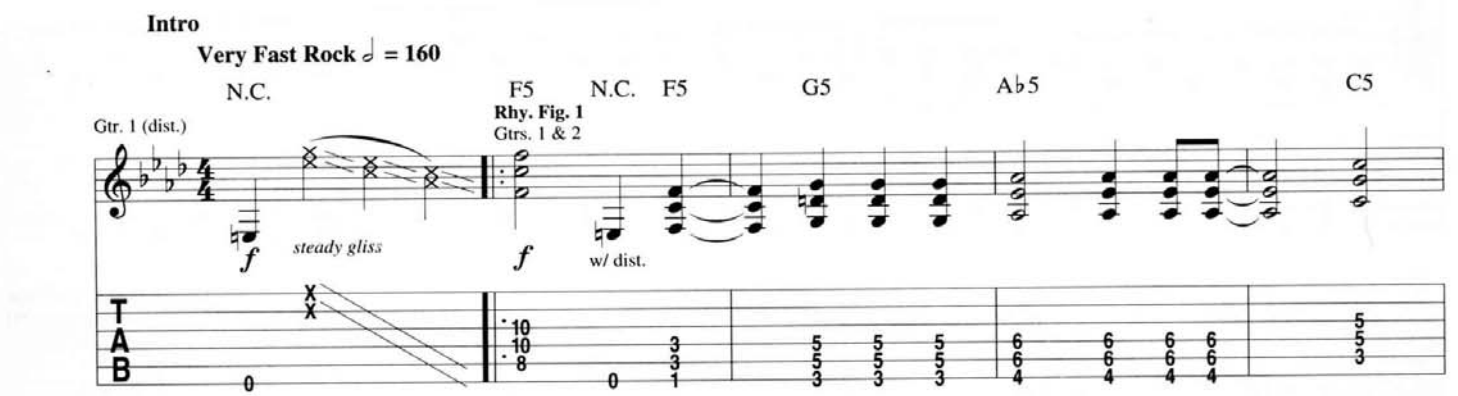
Coda

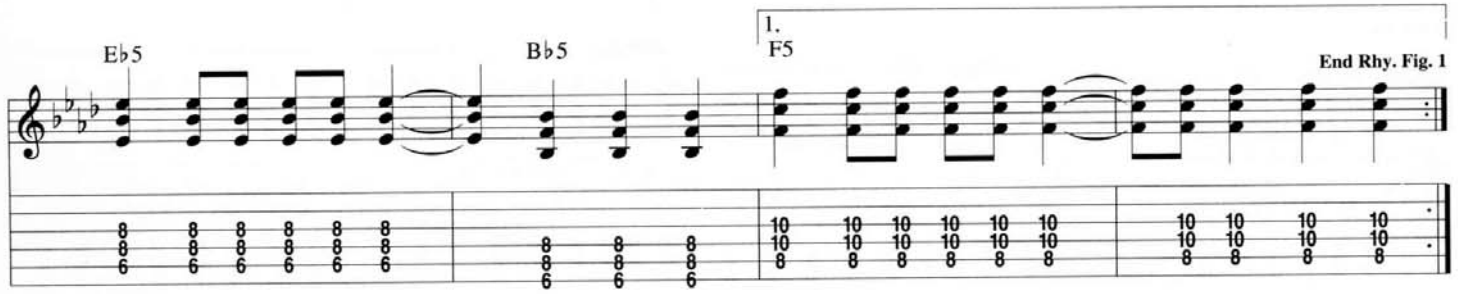
Chorus

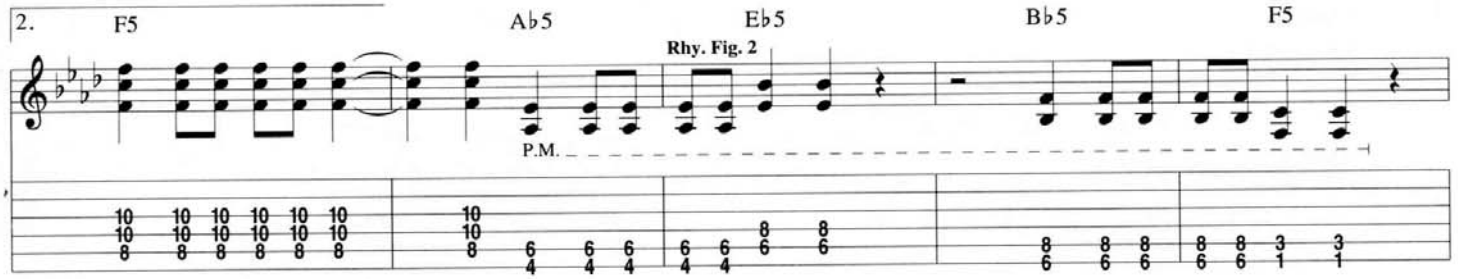
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A

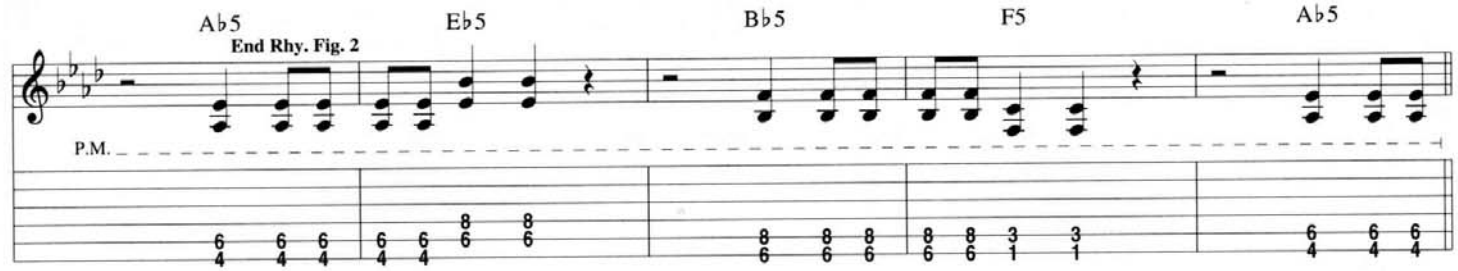


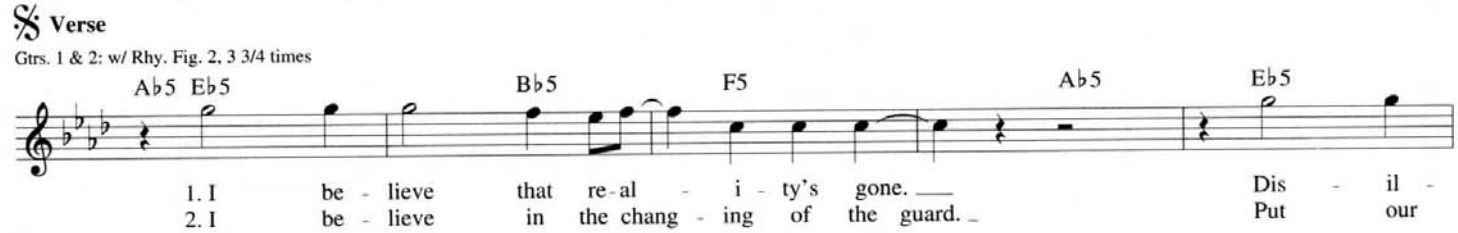
Something to Believe In



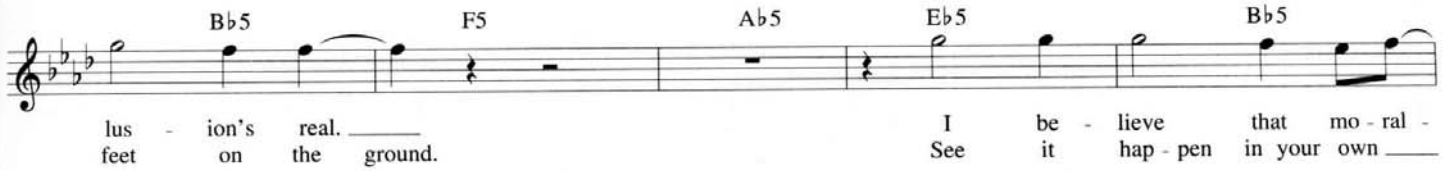


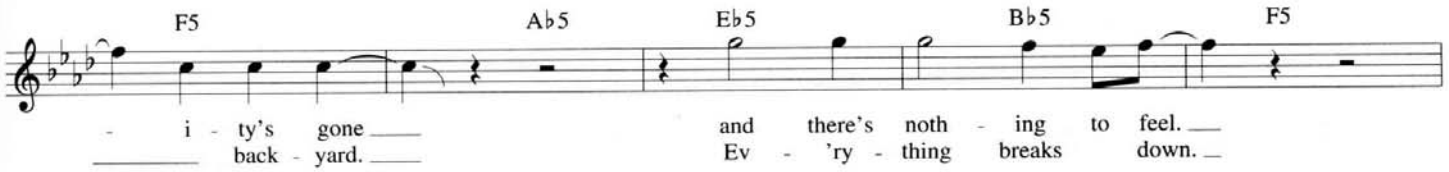




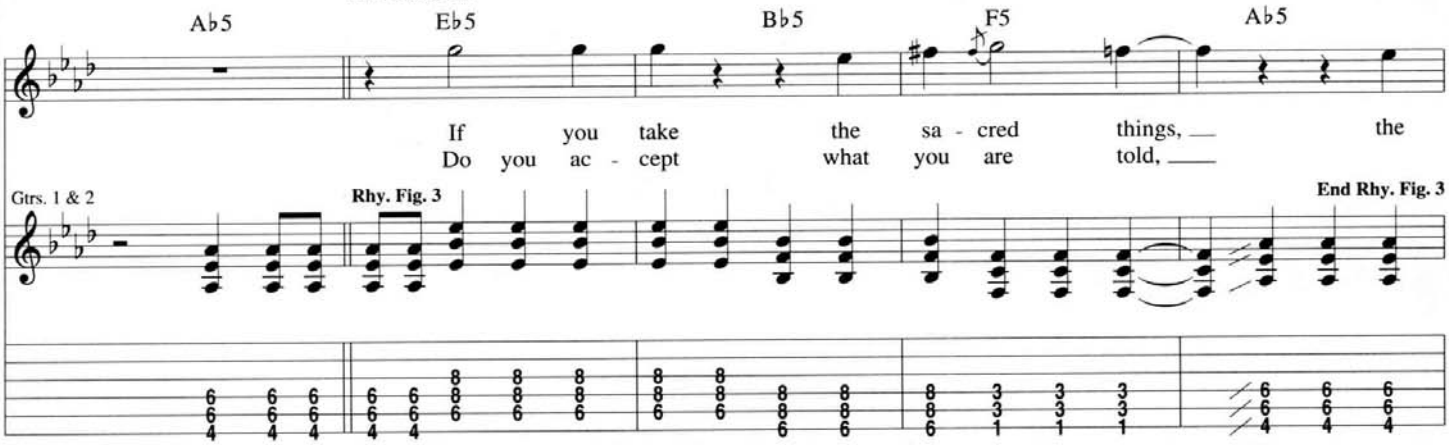


Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved

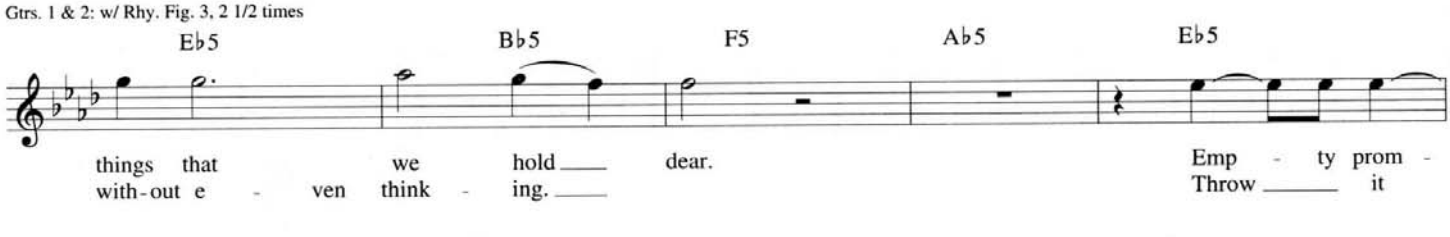


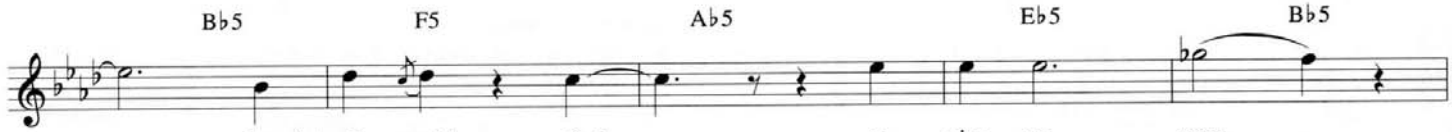


Pre-Chorus

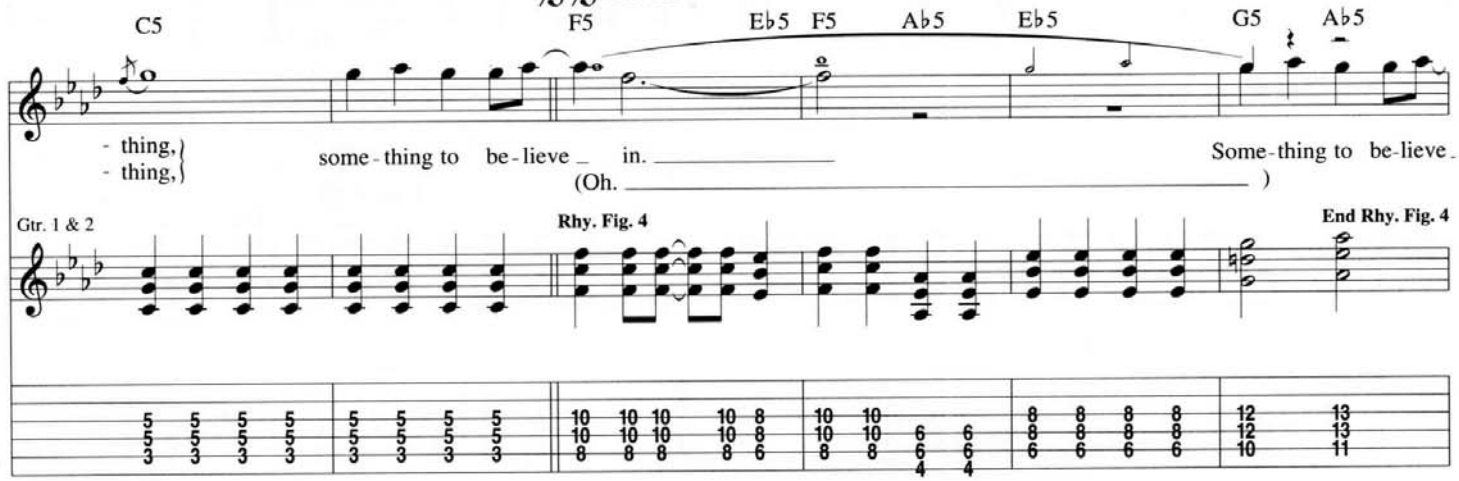


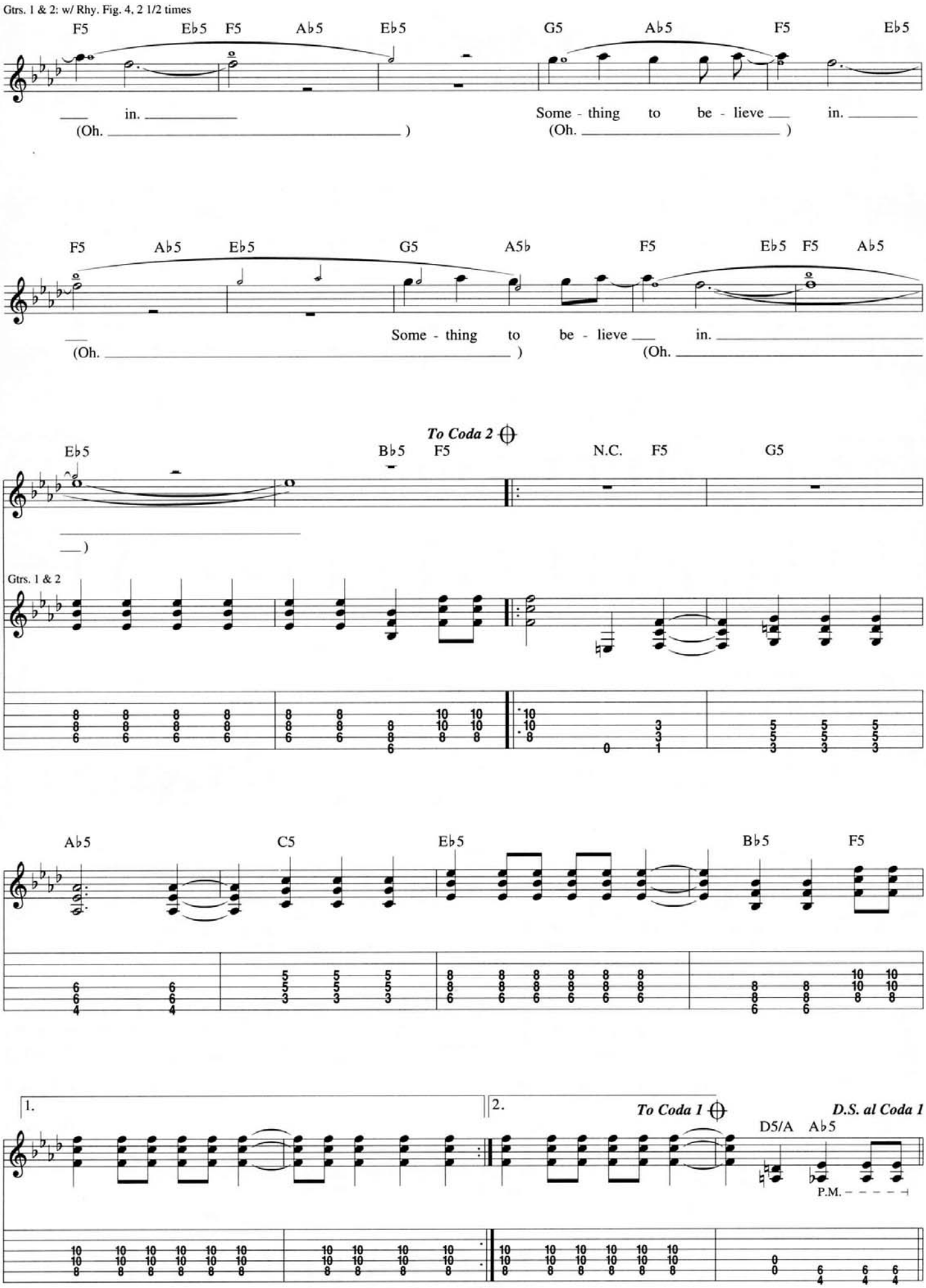
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times

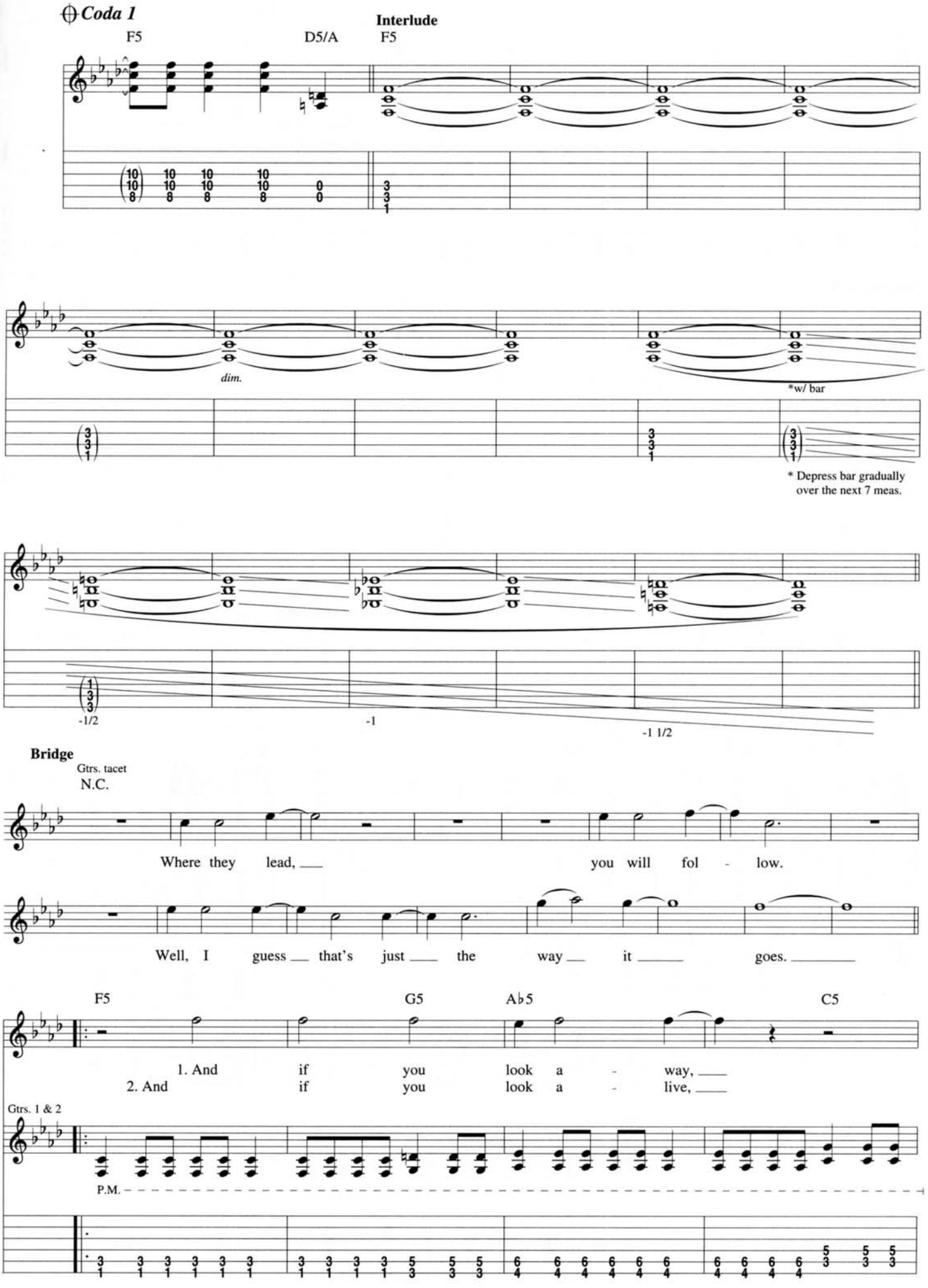


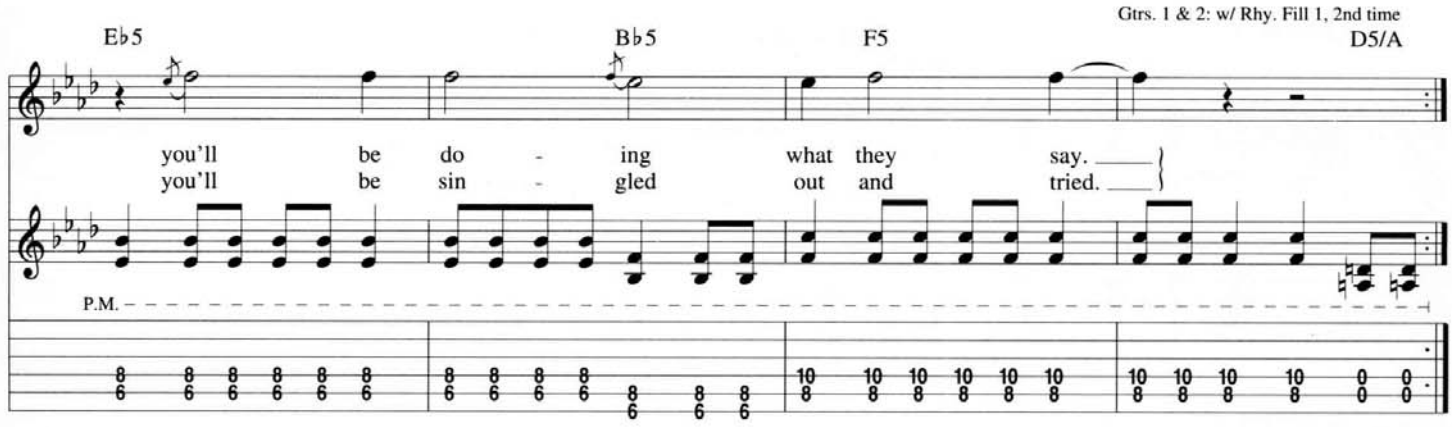


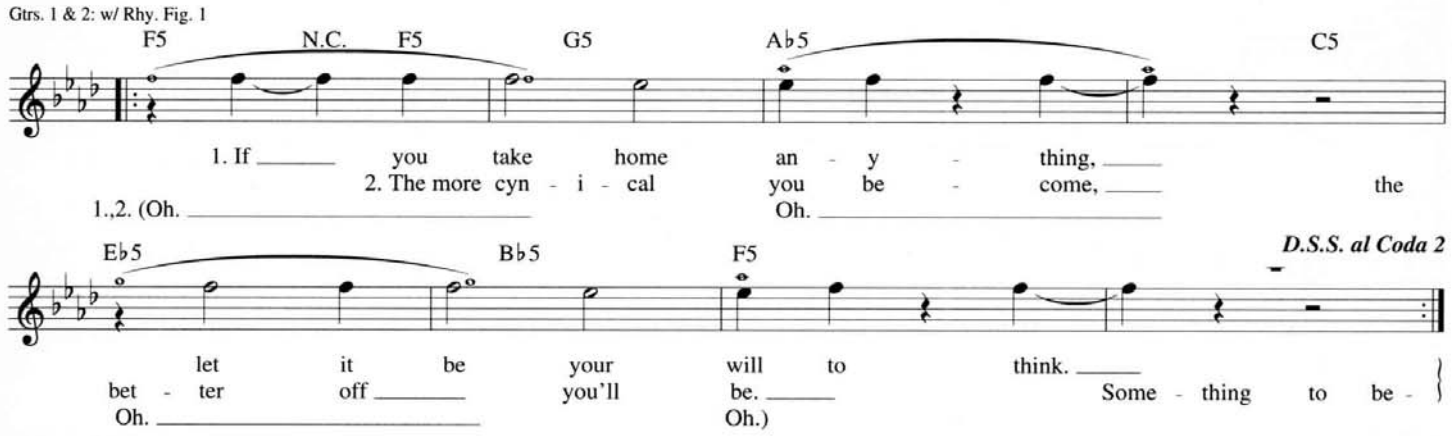
𝄋𝄋 Chorus

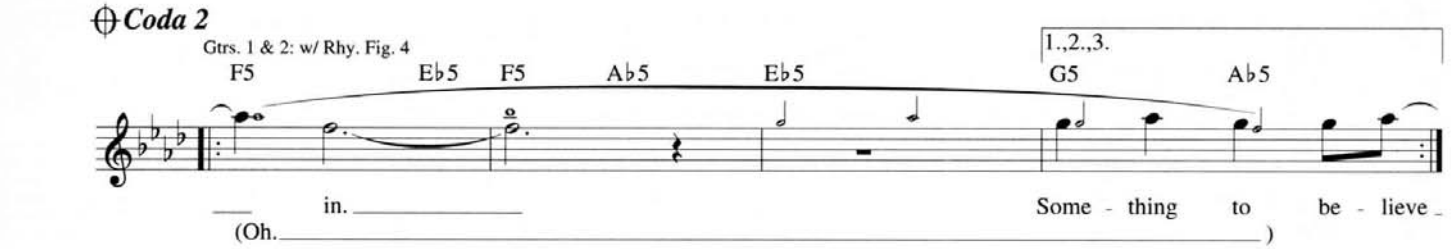


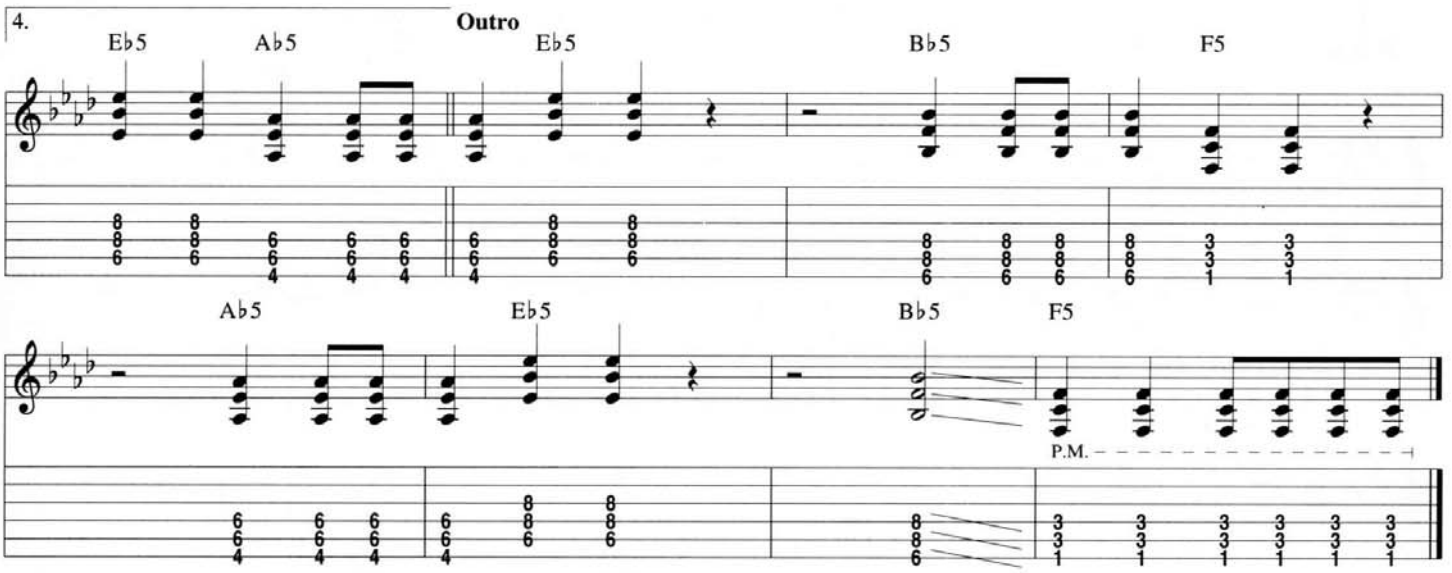

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 1/2 times
F5 Eb5 F5 Ab5 Eb5 G5 Ab5 F5 Eb5
in.
(Oh.)
Some - thing to be - lieve in.
(Oh.)
F5 Ab5 Eb5 G5 A5b F5 Eb5 F5 Ab5
Some - thing to be - lieve in.
(Oh.)
(Oh.
To Coda 2
Eb5 Bb5 F5 N.C. F5 G5
Gtrs. 1 & 2
Ab5 C5 Eb5 Bb5 F5
1.
2.
To Coda 1
D.S. al Coda 1
D5/A Ab5
P.M.

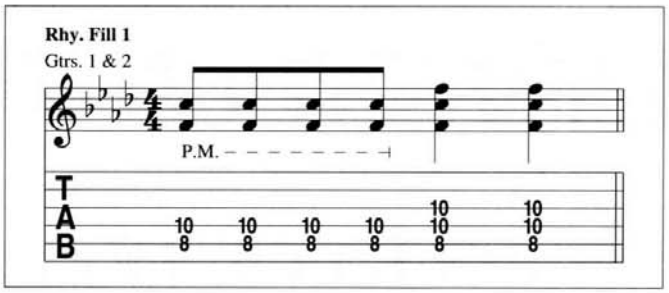

Coda 1
F5
D5/A
Interlude
F5
dim.
*w/ bar
* Depress bar gradually over the next 7 meas.
-1/2
-1
-1 1/2
Bridge
Gtrs. tacet
N.C.
Where they lead, you will fol - low.
Well, I guess that's just the way it goes.
F5
G5
A♭5
C5
1. And if you look a - way,
2. And if you look a - live,
Gtrs. 1 & 2
P.M.


Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd time
Eb5
Bb5
F5
D5/A
you'll be do - ing what they say.
you'll be sin - gled out and tried.
P.M.

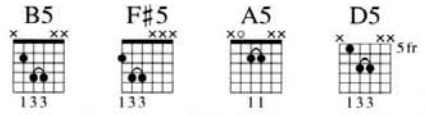

Gtrs. 1 & 2: w/ Rhy. Fig. 1
F5
N.C.
F5
G5
Ab5
C5
1. If you take home an - y - thing,
2. The more cyn - i - cal you be - come, the
1.,2. (Oh.
Oh.
Eb5
Bb5
F5
D.S.S. al Coda 2
let it be your will to think.
bet - ter off you'll be. Some - thing to be -
Oh.
Oh.)


Coda 2
Gtrs. 1 & 2: w/ Rhy. Fig. 4
1.,2.,3.
F5
Eb5
F5
Ab5
Eb5
G5
Ab5
in.
Some - thing to be - lieve
(Oh.
)


4.
Outro
Eb5
Ab5
Eb5
Bb5
F5
Ab5
Eb5
Bb5
F5
P.M.


Rhy. Fill 1
Gtrs. 1 & 2
P.M.
T
A
B

Come Out and Play



Intro

Moderately Fast Rock ♩ = 158

N.C.
(drums)

f

You got - ta keep 'em sep - a - ra - ted.

* Gtr. 1 (dist.)

mf

Harm.

* left channel

* Gtrs. 1 & 2

B5 D5 F♯5 A5 B5 D5 F♯5 A5 B5 D5 F♯5 A5 B5 D5 F♯5 A5

Rhy. Fig. 1 **End Rhy. Fig. 1**

f

* Gtr. 2: elec. w/ dist., right channel, doubles Gtr. 1 simile throughout

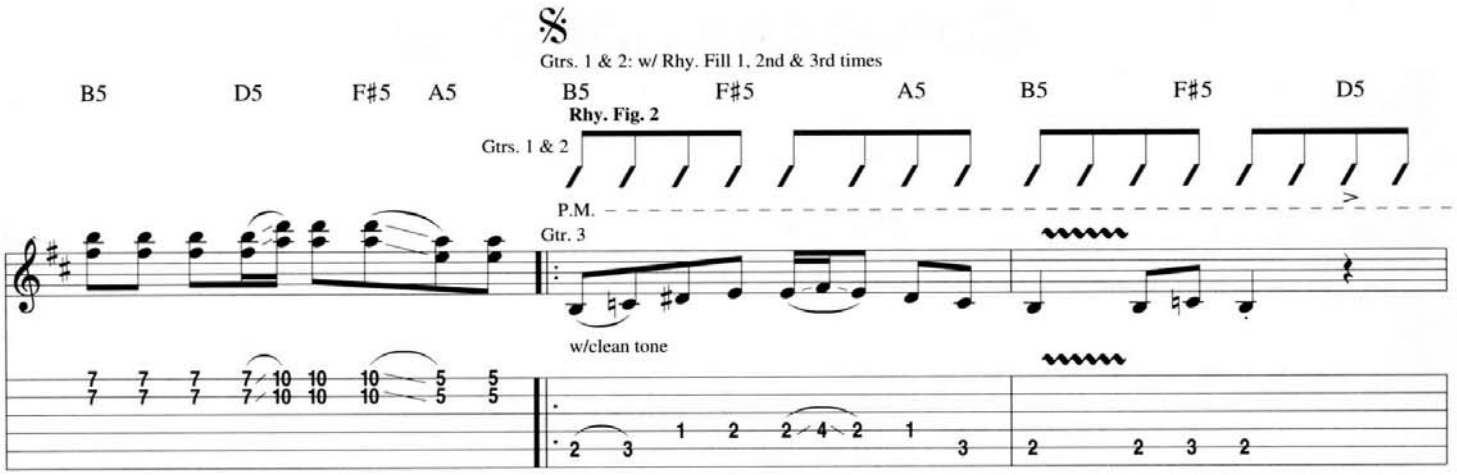
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

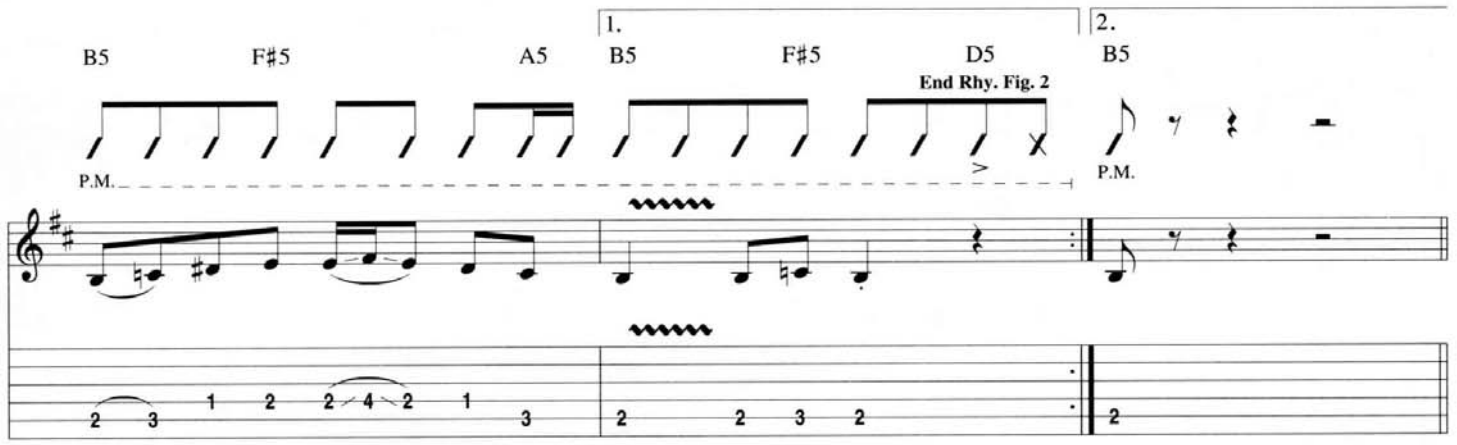
Gtr. 3 (dist.)

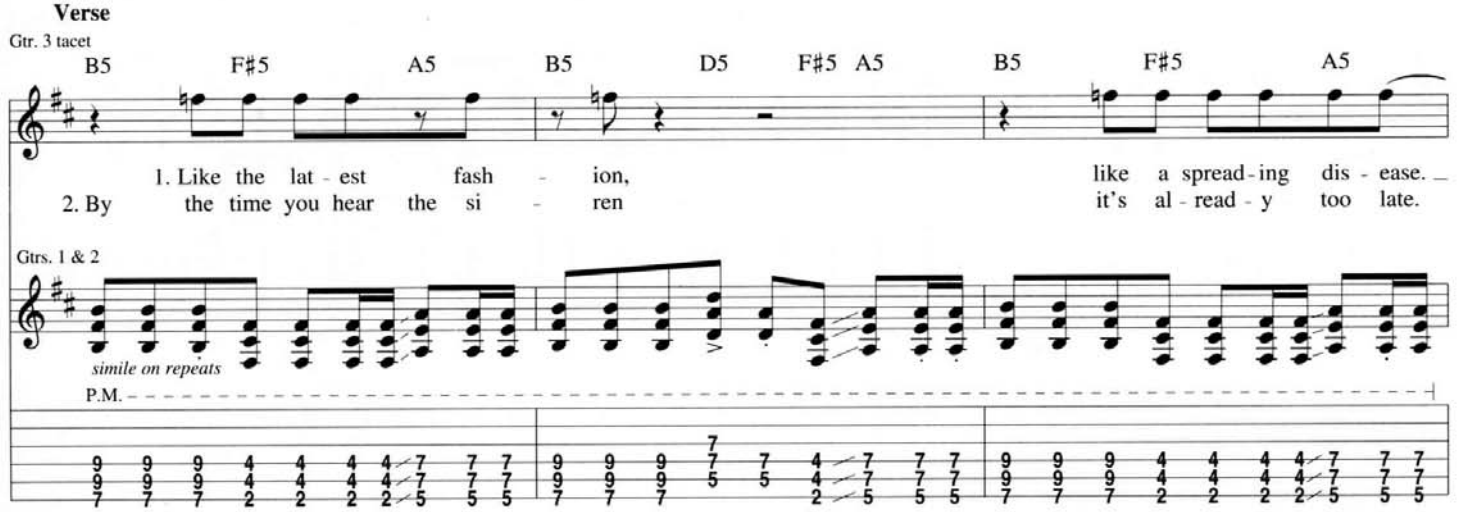
B5 D5 F♯5 A5 B5 D5 F♯5 A5 B5 D5 F♯5 A5

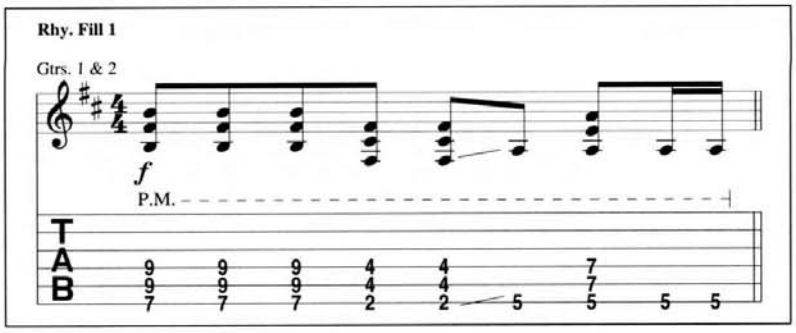
f

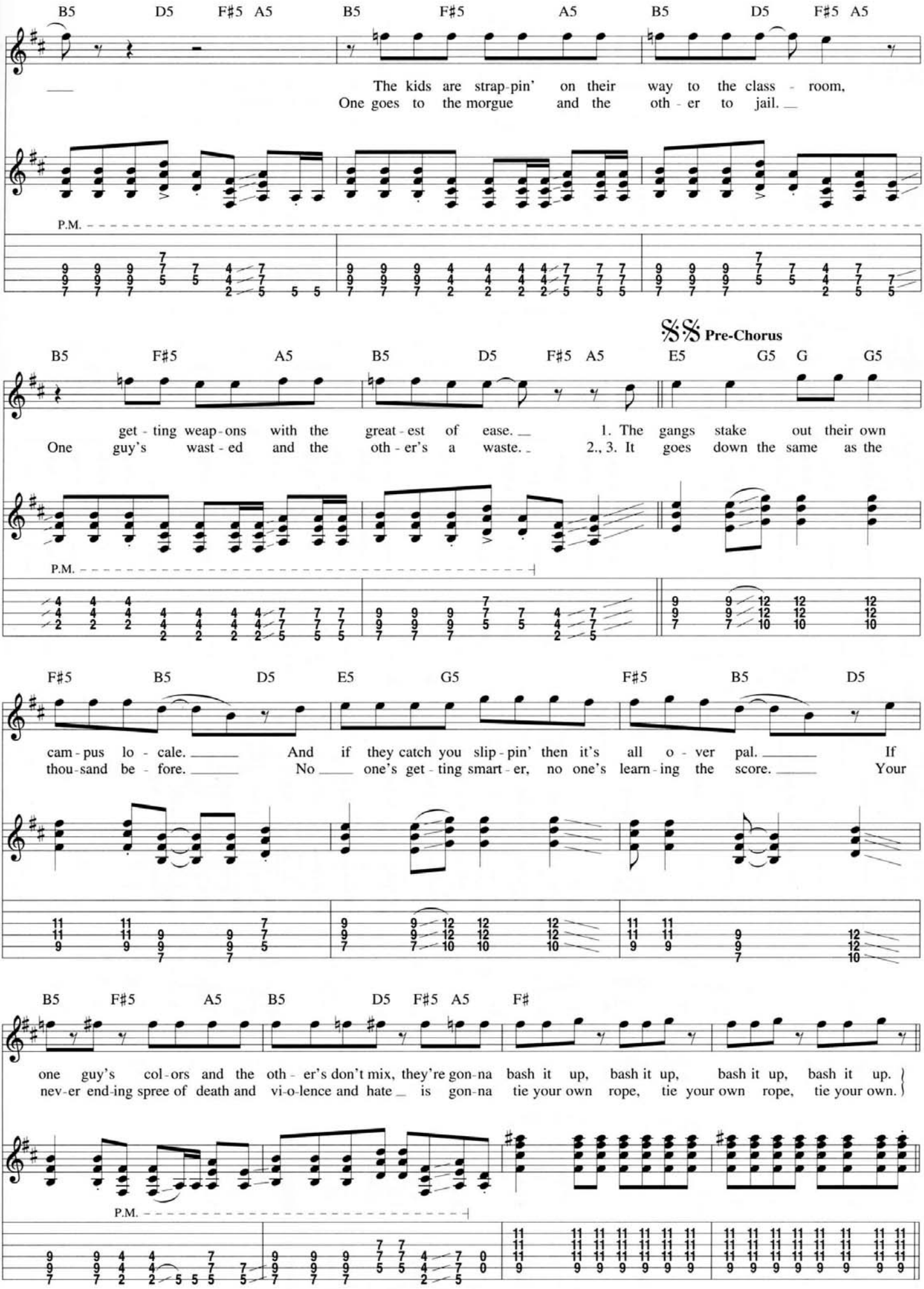
Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved

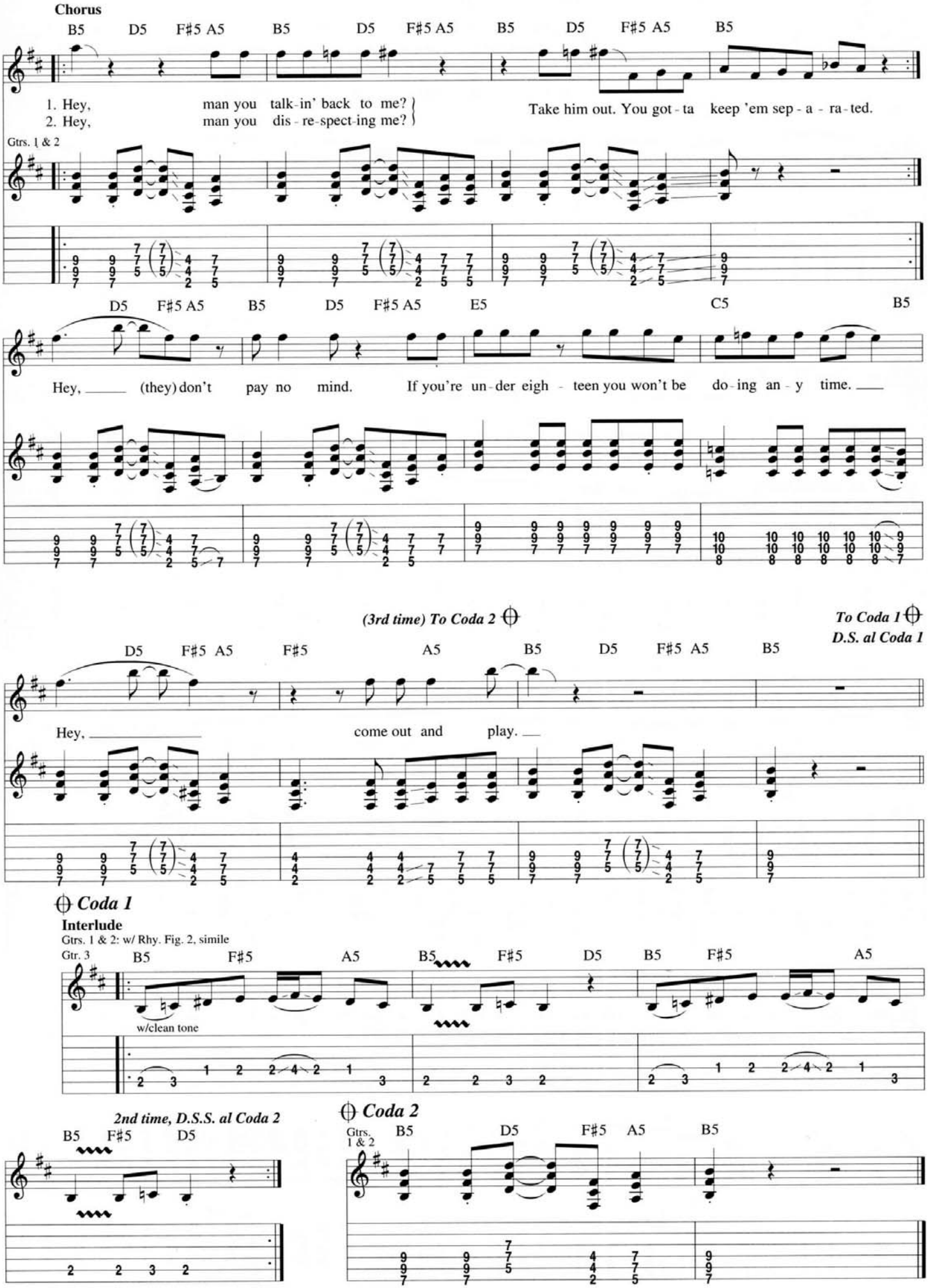

Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd & 3rd times
B5 D5 F♯5 A5 B5 F♯5 A5 B5 F♯5 D5
Rhy. Fig. 2
Gtrs. 1 & 2
P.M.
Gtr. 3
w/clean tone


1.
2.
B5 F♯5 A5 B5 F♯5 D5 B5
End Rhy. Fig. 2
P.M.
P.M.

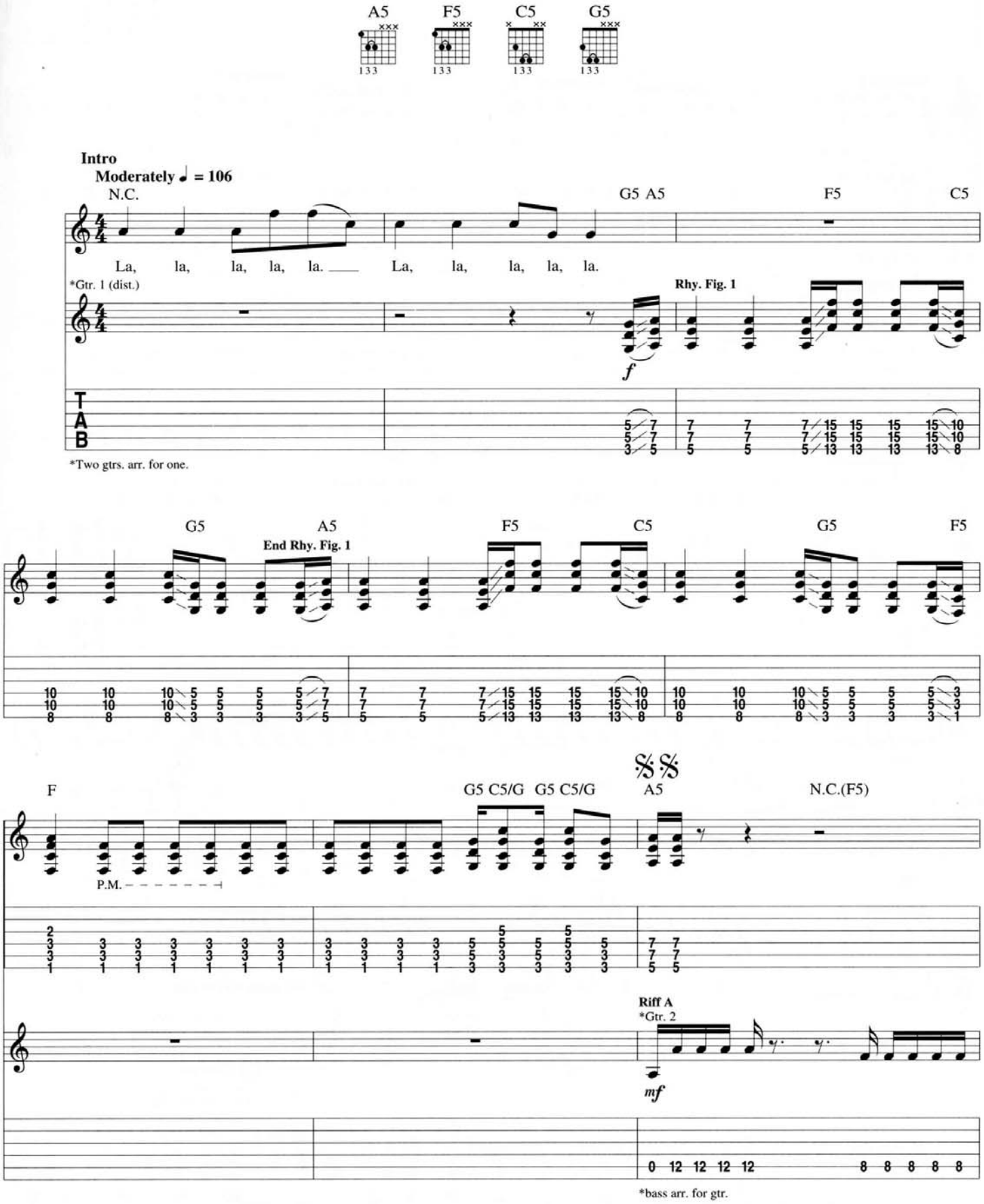

Verse
Gtr. 3 tacet
B5 F♯5 A5 B5 D5 F♯5 A5 B5 F♯5 A5
1. Like the lat - est fash - ion, like a spread - ing dis - ease.
2. By the time you hear the si - ren it's al - read - y too late.
Gtrs. 1 & 2
simile on repeats
P.M.


Rhy. Fill 1
Gtrs. 1 & 2
f
P.M.
T
A
B

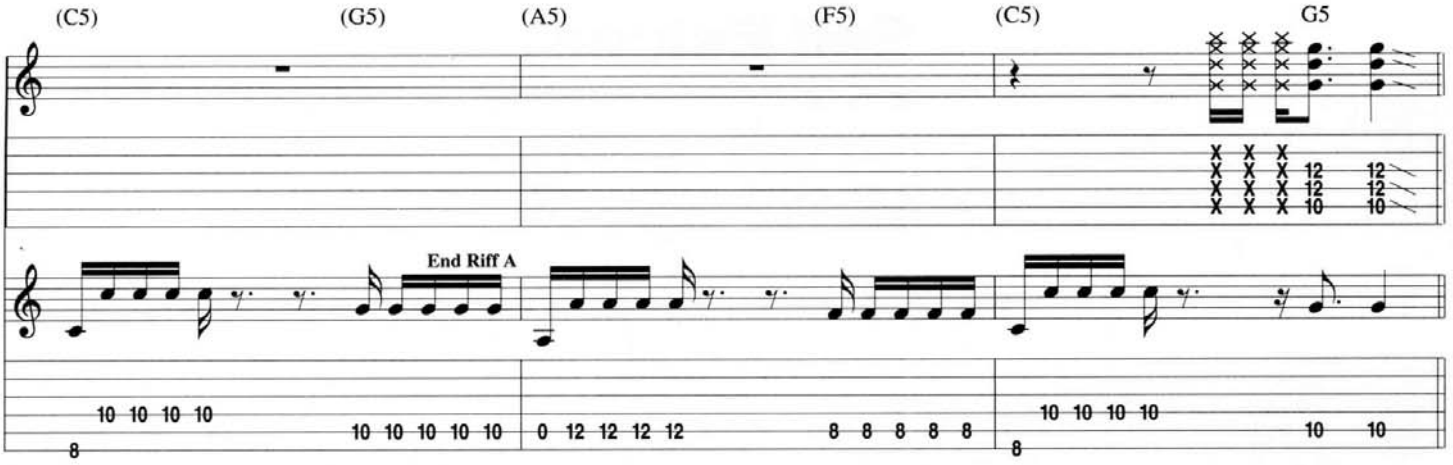

B5 D5 F♯5 A5 B5 F♯5 A5 B5 D5 F♯5 A5
The kids are strap-pin' on their way to the class - room,
One goes to the morgue and the oth - er to jail.
P.M.
Pre-Chorus
B5 F♯5 A5 B5 D5 F♯5 A5 E5 G5 G G5
get - ting weap-ons with the great - est of ease.
One guy's wast - ed and the oth - er's a waste.
1. The gangs stake out their own
2., 3. It goes down the same as the
P.M.
F♯5 B5 D5 E5 G5 F♯5 B5 D5
cam - pus lo - cale. And if they catch you slip - pin' then it's all o - ver pal. If
thou-sand be - fore. No one's get - ting smart - er, no one's learn - ing the score. Your
B5 F♯5 A5 B5 D5 F♯5 A5 F♯
one guy's col - ors and the oth - er's don't mix, they're gon-na bash it up, bash it up, bash it up, bash it up.
nev-er end-ing spree of death and vi-o-lence and hate is gon-na tie your own rope, tie your own rope, tie your own.
P.M.


Chorus
B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5 B5
1. Hey, man you talk-in' back to me?
2. Hey, man you dis-re-spect-ing me?
Take him out. You got-ta keep 'em sep-a-ra-ted.
Gtrs. 1 & 2
D5 F#5 A5 B5 D5 F#5 A5 E5 C5 B5
Hey, (they) don't pay no mind. If you're un-der eigh-teen you won't be do-ing an-y time.
(3rd time) To Coda 2
To Coda 1
D.S. al Coda 1
D5 F#5 A5 F#5 A5 B5 D5 F#5 A5 B5
Hey, come out and play.
Coda 1
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
Gtr. 3
B5 F#5 A5 B5 F#5 D5 B5 F#5 A5
w/clean tone
2nd time, D.S.S. al Coda 2
B5 F#5 D5
Coda 2
Gtrs. 1 & 2
B5 D5 F#5 A5 B5

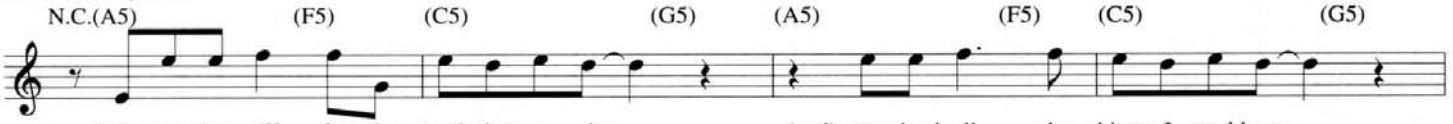
Self Esteem



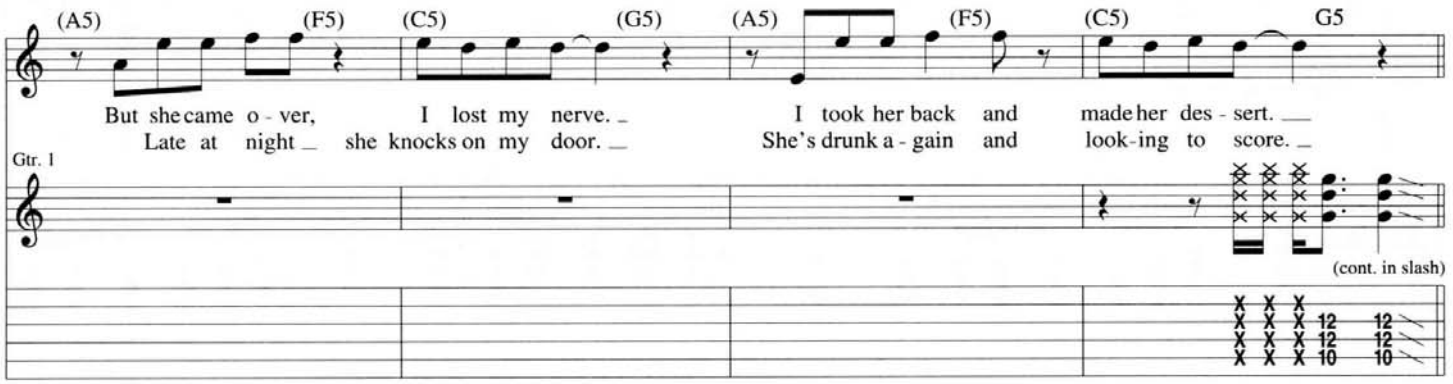
Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved



Verse
Gtr. 1 tacet
Gtr. 2: w/ Riff A, 8 times

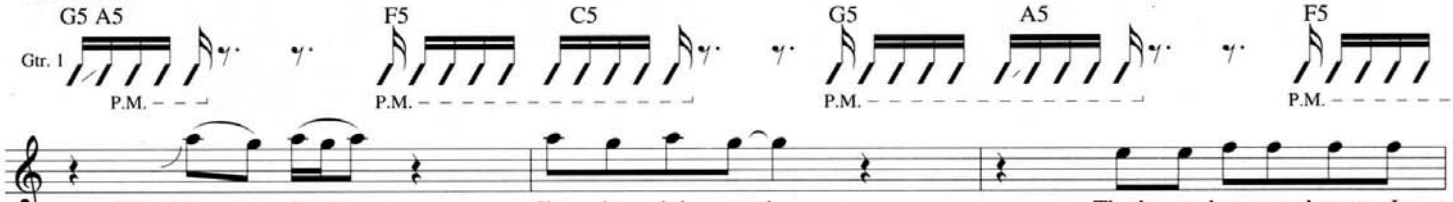


1. I wrote her off for the tenth time to - day (and) prac-ticed all the things I would say.
3. Now I'll re - late this lit - tle bit that hap-pens more than I'd like to ad - mit.

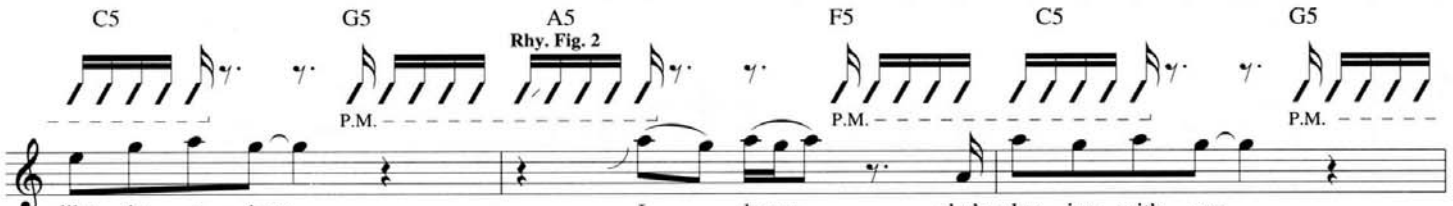


But she came o - ver, I lost my nerve. I took her back and made her des - sert.
Late at night she knocks on my door. She's drunk a - gain and look-ing to score.

Pre-Chorus

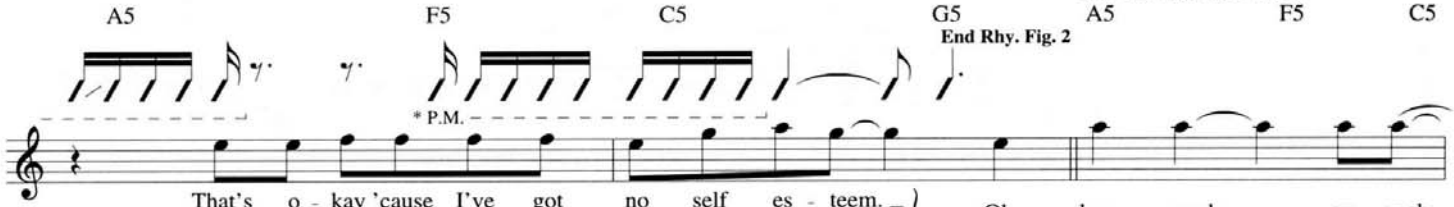


(Now) I know I'm be - in' used. That's o - kay man 'cause I
(Now) I know I should say no, but that's kind of hard when she's



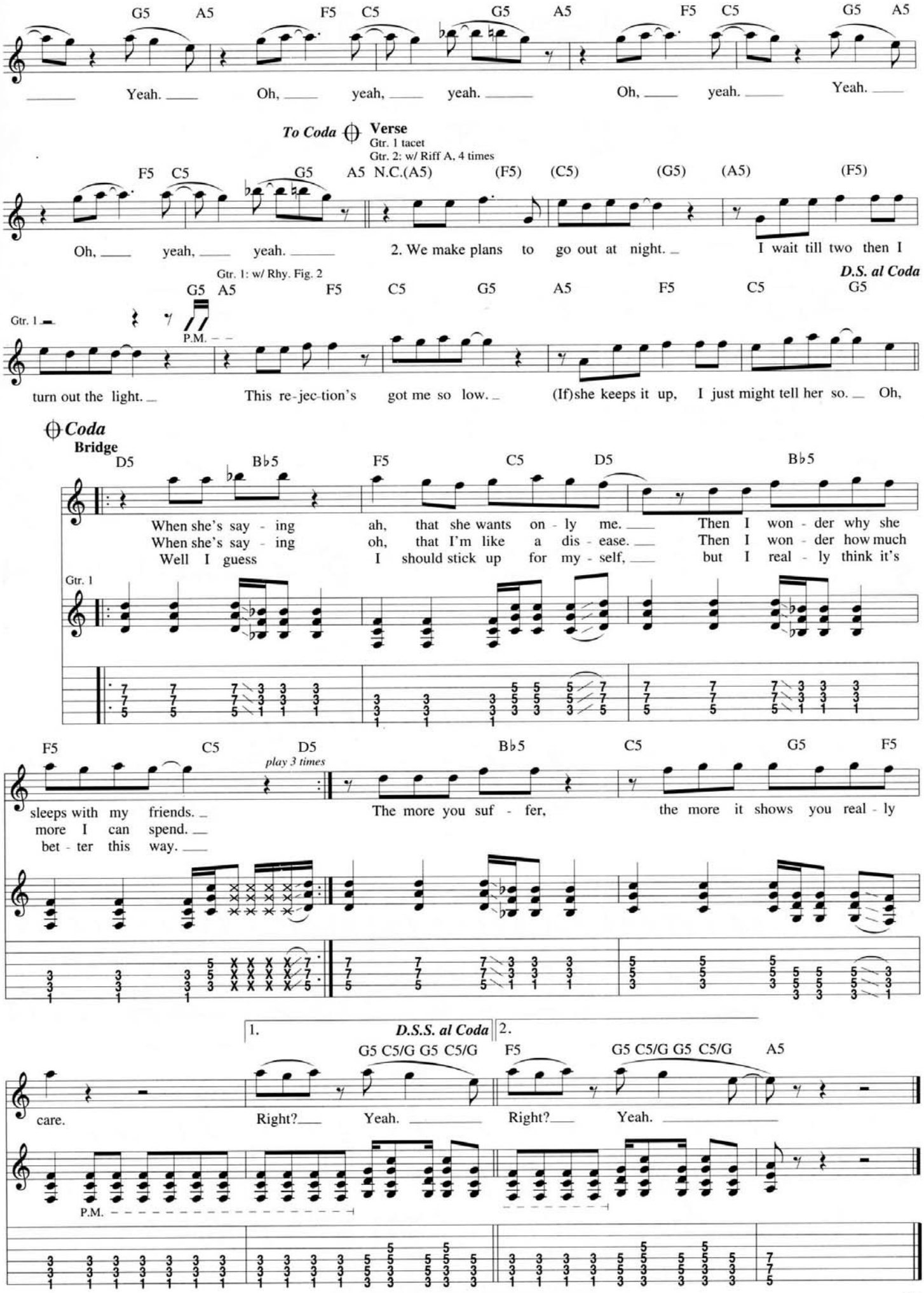
like the a - buse. I know she's play - ing with me.
read - y to go. I may be dumb but I'm not a dweeb.

Chorus
Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1, 4 times

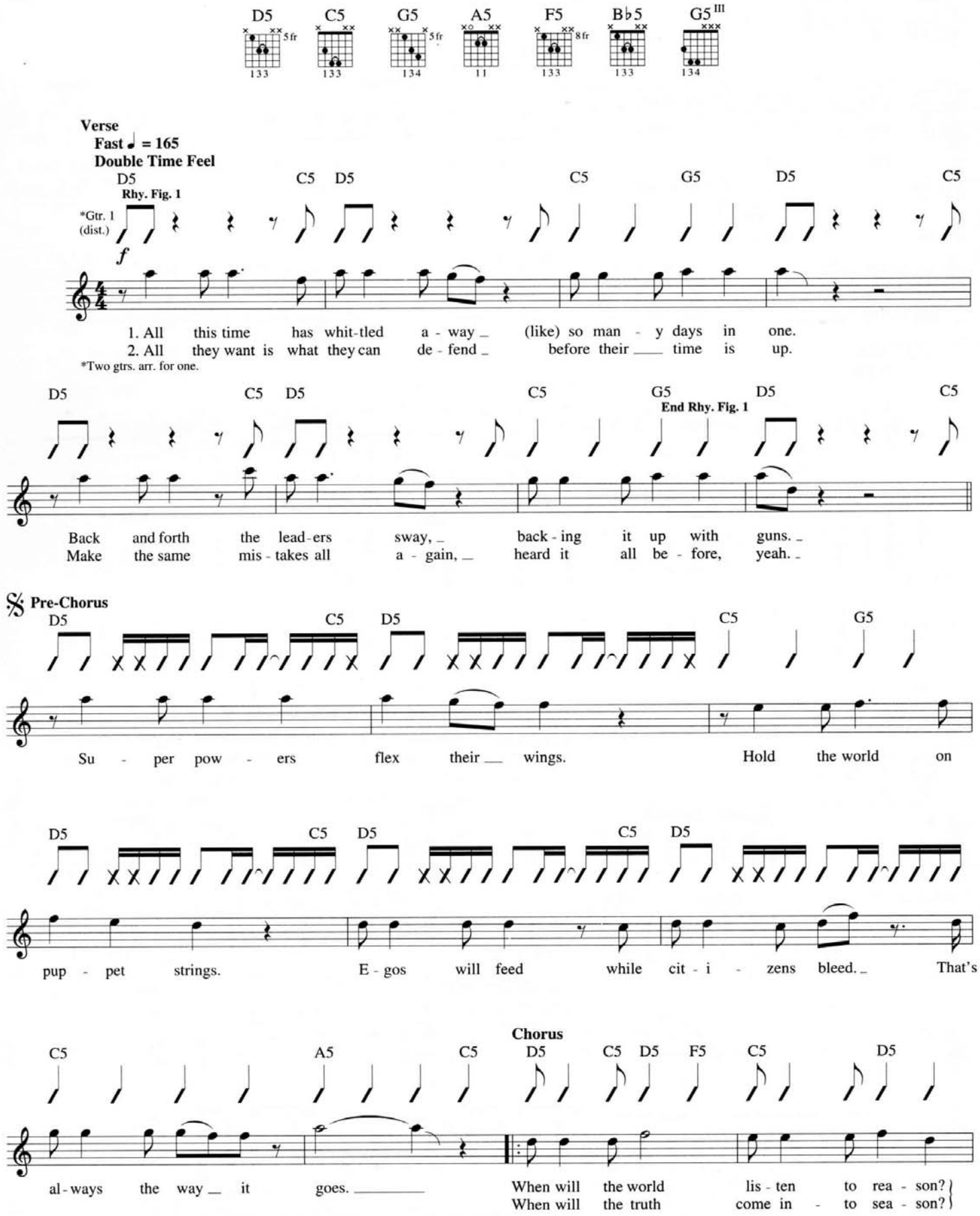


That's o - kay 'cause I've got no self es - teem.
I'm just a suck - er with no self es - teem.
Oh, hey, yeah, ay, yeah.

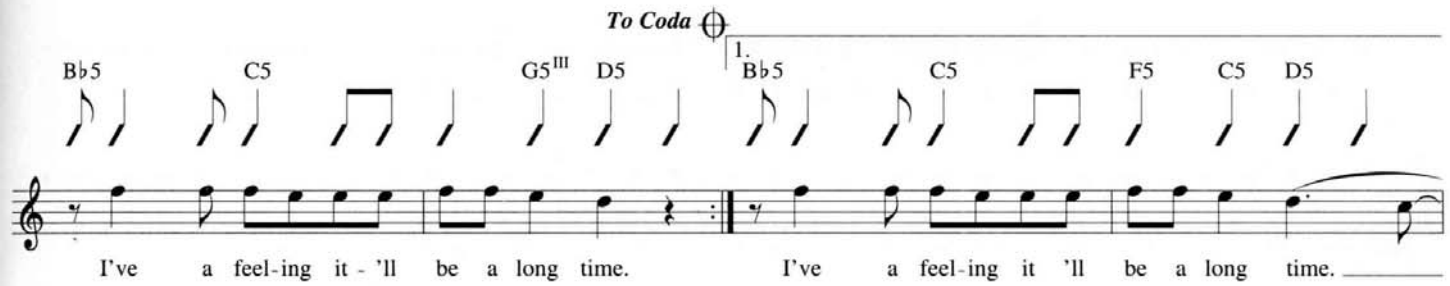
* gradually less P.M.

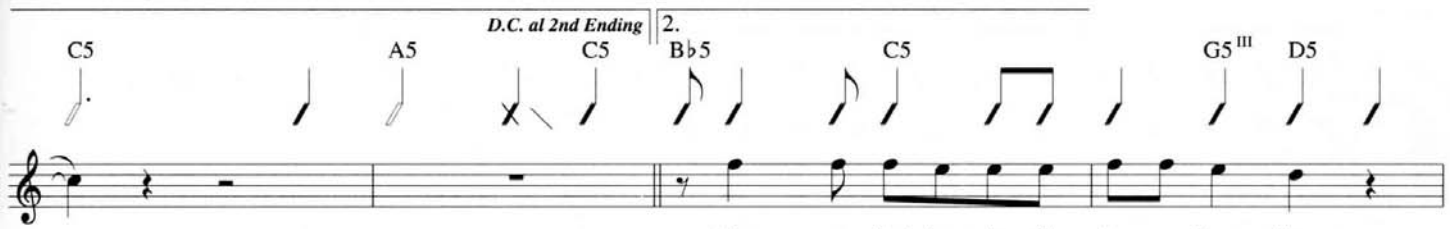

G5 A5 F5 C5 G5 A5 F5 C5 G5 A5
Yeah. Oh, yeah, yeah. Oh, yeah. Yeah.
To Coda
Verse
Gtr. 1 tacet
Gtr. 2: w/ Riff A, 4 times
F5 C5 G5 A5 N.C.(A5) (F5) (C5) (G5) (A5) (F5)
Oh, yeah, yeah. 2. We make plans to go out at night. I wait till two then I
Gtr. 1: w/ Rhy. Fig. 2
D.S. al Coda
G5 A5 F5 C5 G5 A5 F5 C5 G5
Gtr. 1
P.M.
turn out the light. This re-jec-tion's got me so low. (If)she keeps it up, I just might tell her so. Oh,
Coda
Bridge
D5 B♭5 F5 C5 D5 B♭5
When she's say - ing ah, that she wants on - ly me. Then I won - der why she
When she's say - ing oh, that I'm like a dis - ease. Then I won - der how much
Well I guess I should stick up for my - self, but I real - ly think it's
Gtr. 1
F5 C5 D5 B♭5 C5 G5 F5
play 3 times
sleeps with my friends. The more you suf - fer, the more it shows you real - ly
more I can spend.
bet - ter this way.
1. D.S.S. al Coda 2.
G5 C5/G G5 C5/G F5 G5 C5/G G5 C5/G A5
care. Right? Yeah. Right? Yeah.
P.M.

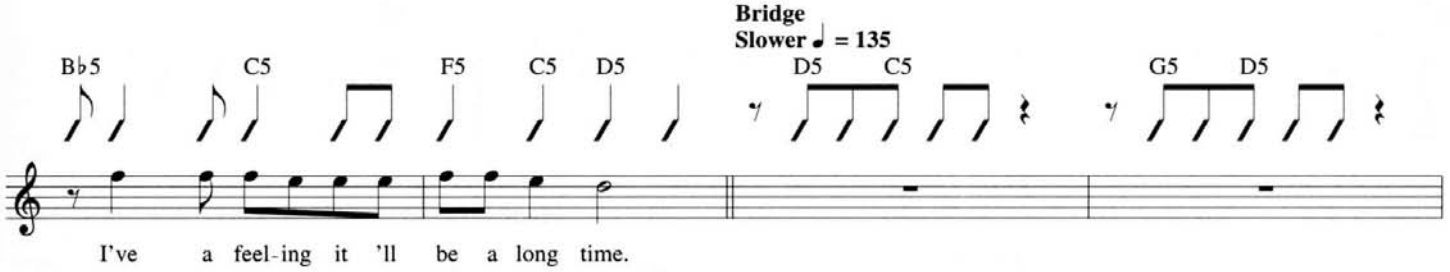
It'll Be a Long Time

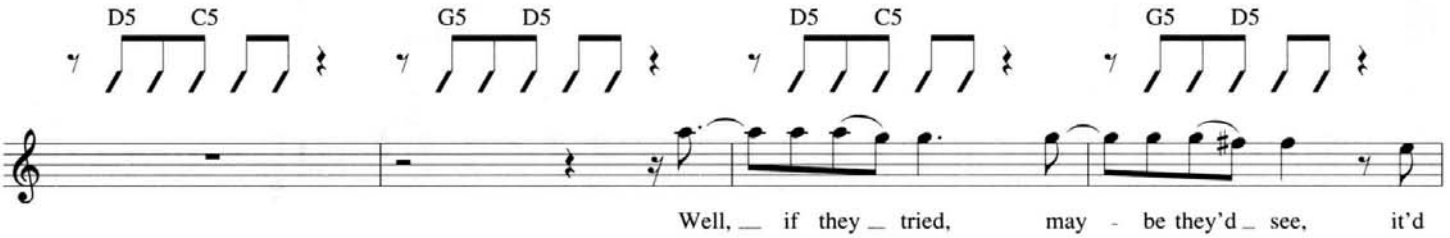


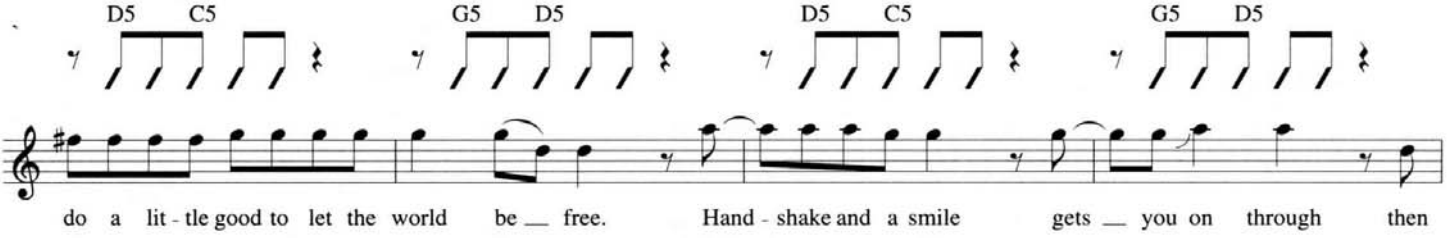
Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved

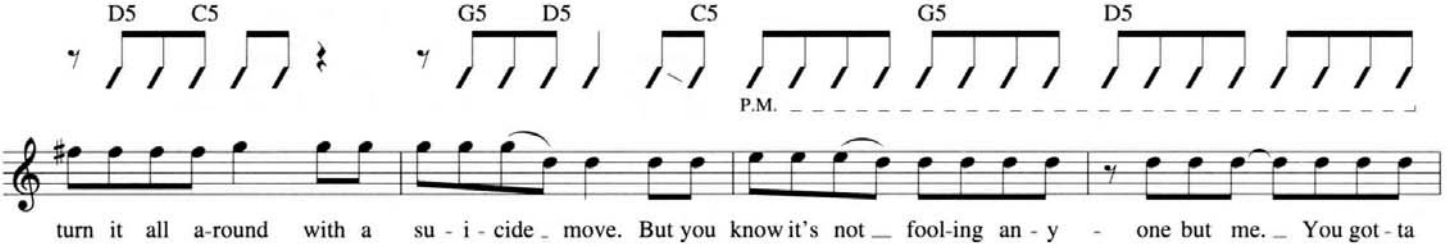

To Coda
1.
B♭5 C5 G5III D5 B♭5 C5 F5 C5 D5
I've a feel-ing it - 'll be a long time. I've a feel-ing it 'll be a long time.

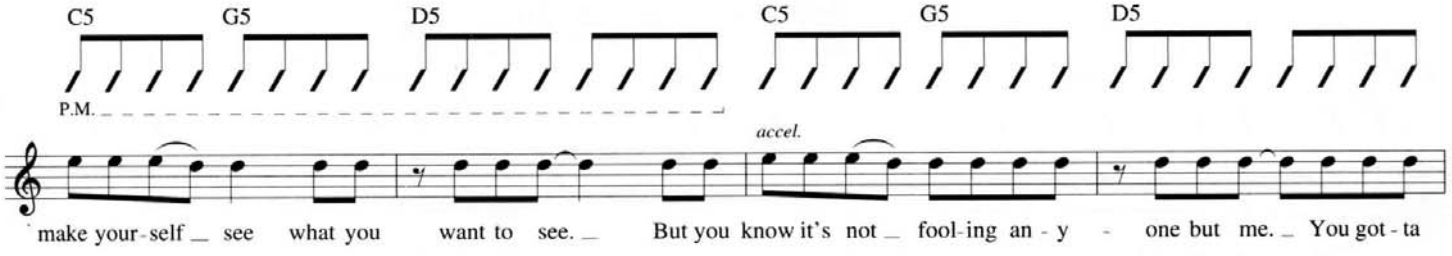

D.C. al 2nd Ending
2.
C5 A5 C5 B♭5 C5 G5III D5
I've a feel-ing it 'll be a long time.

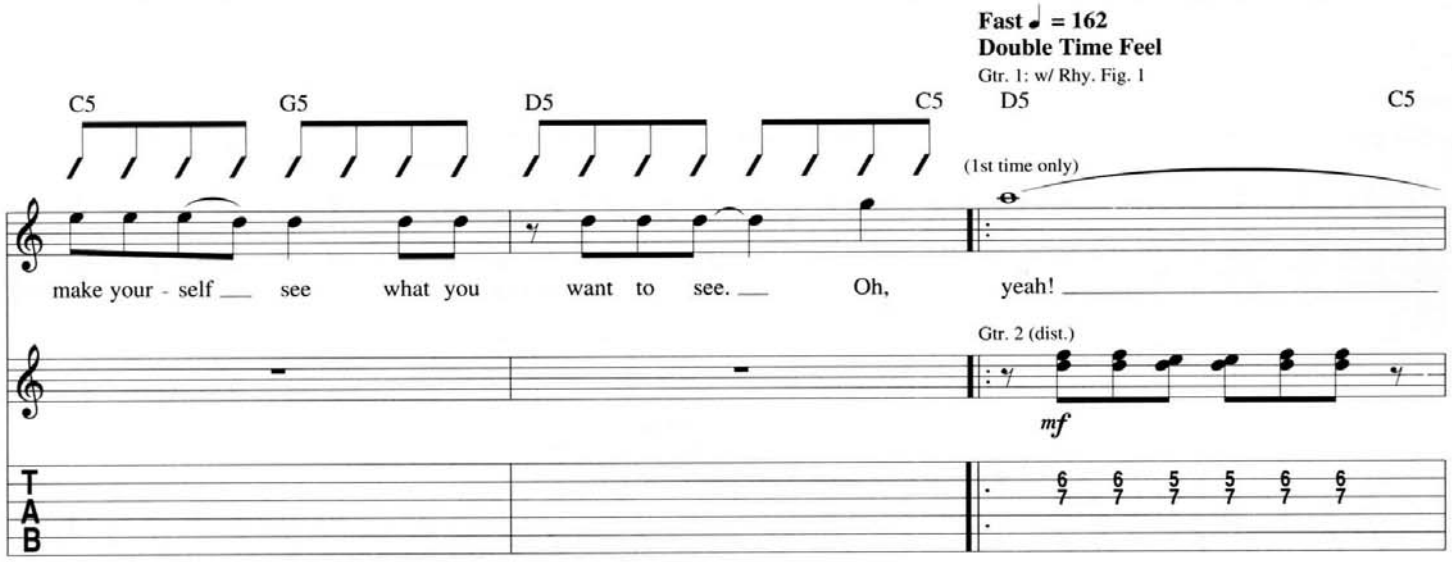

Bridge
Slower ♩ = 135
B♭5 C5 F5 C5 D5 D5 C5 G5 D5
I've a feel-ing it 'll be a long time.

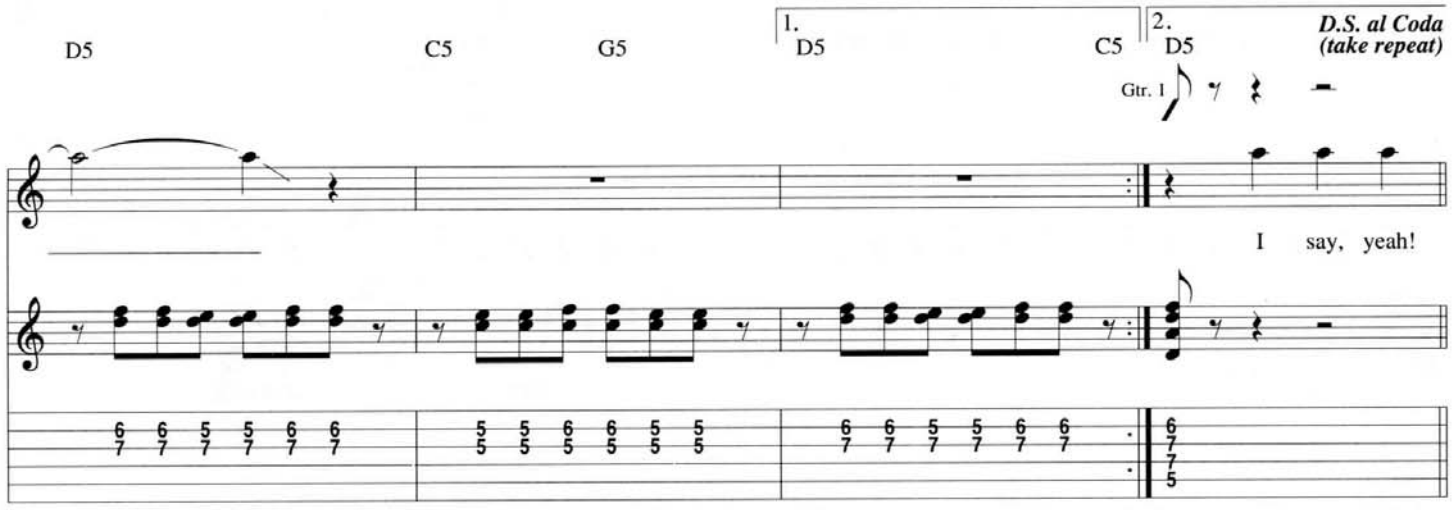

D5 C5 G5 D5 D5 C5 G5 D5
Well, if they tried, may - be they'd see, it'd

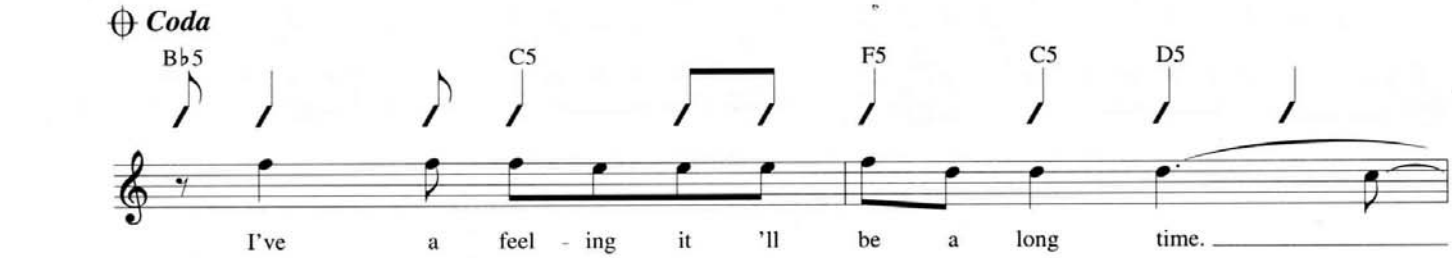

D5 C5 G5 D5 D5 C5 G5 D5
do a lit - tle good to let the world be free. Hand - shake and a smile gets you on through then

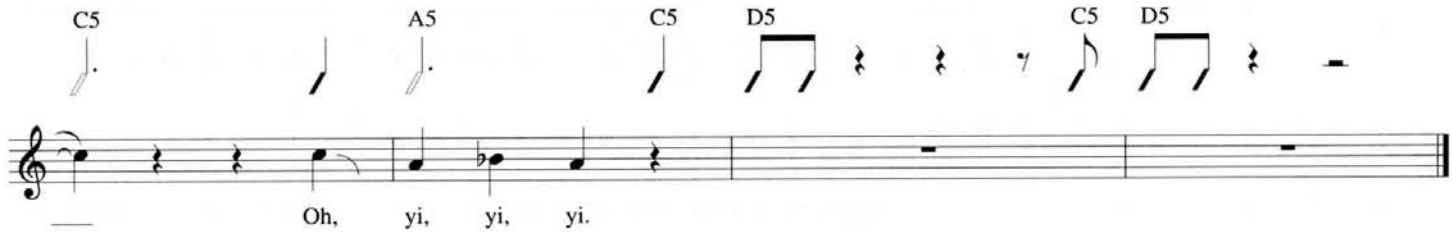

D5 C5 G5 D5 C5 G5 D5
P.M.
turn it all a-round with a su - i - cide move. But you know it's not fool-ing an - y - one but me. You got - ta


C5 G5 D5 C5 G5 D5
P.M.
accel.
make your-self see what you want to see. But you know it's not fool-ing an - y - one but me. You got - ta


Fast ♩ = 162
Double Time Feel
Gtr. 1: w/ Rhy. Fig. 1
C5 G5 D5 C5 D5 C5
(1st time only)
make your - self see what you want to see. Oh, yeah!
Gtr. 2 (dist.)
mf
TAB

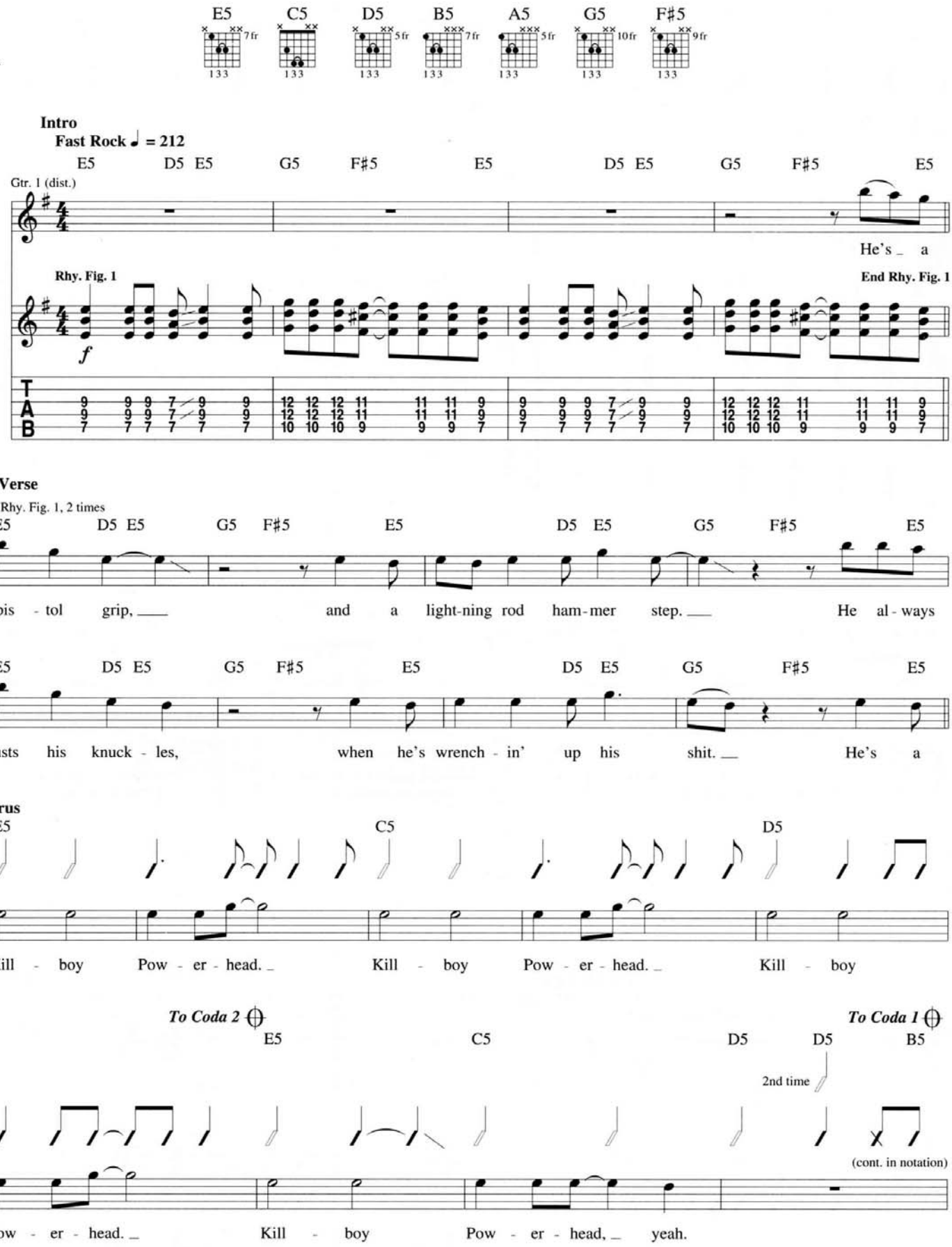

D5 C5 G5 1. D5 C5 2. D5
D.S. al Coda
(take repeat)
Gtr. 1
I say, yeah!


Coda
B♭5 C5 F5 C5 D5
I've a feel - ing it 'll be a long time.

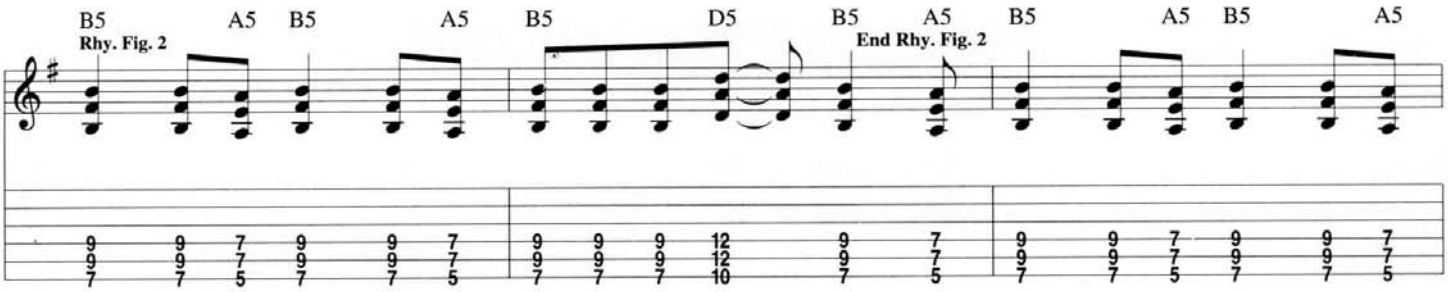

C5 A5 C5 D5 C5 D5
Oh, yi, yi, yi.

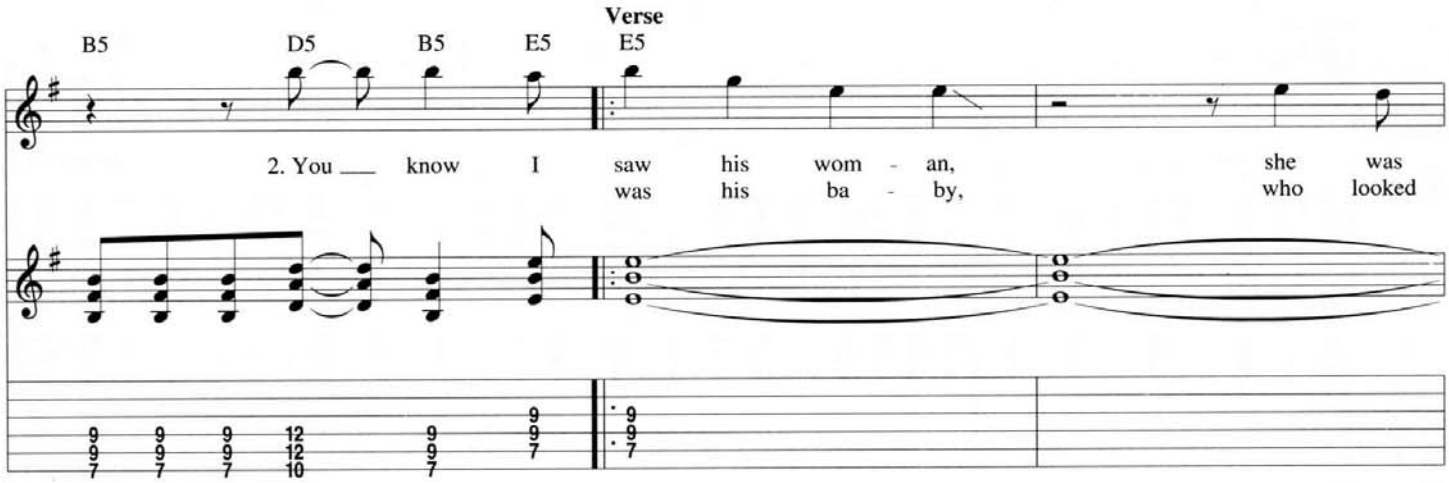
Killboy Powerhead

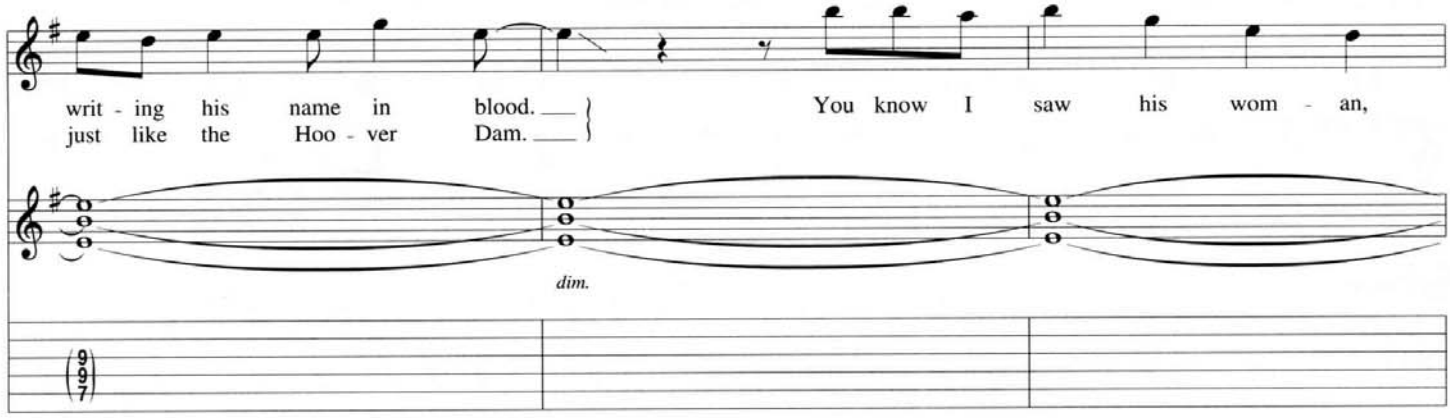
Written by Didjits

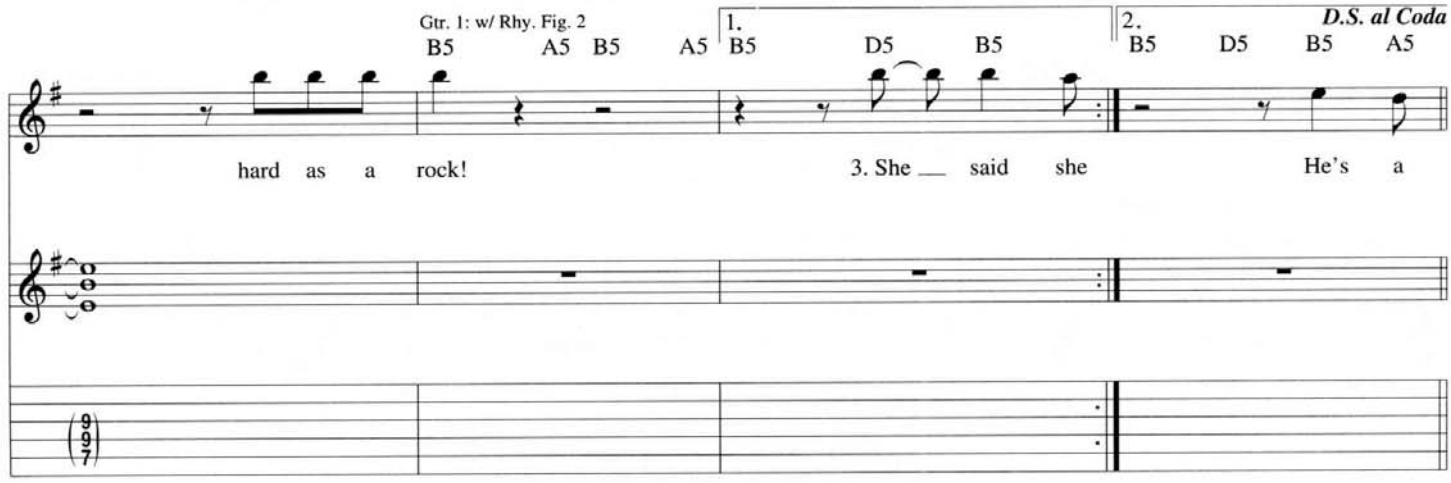


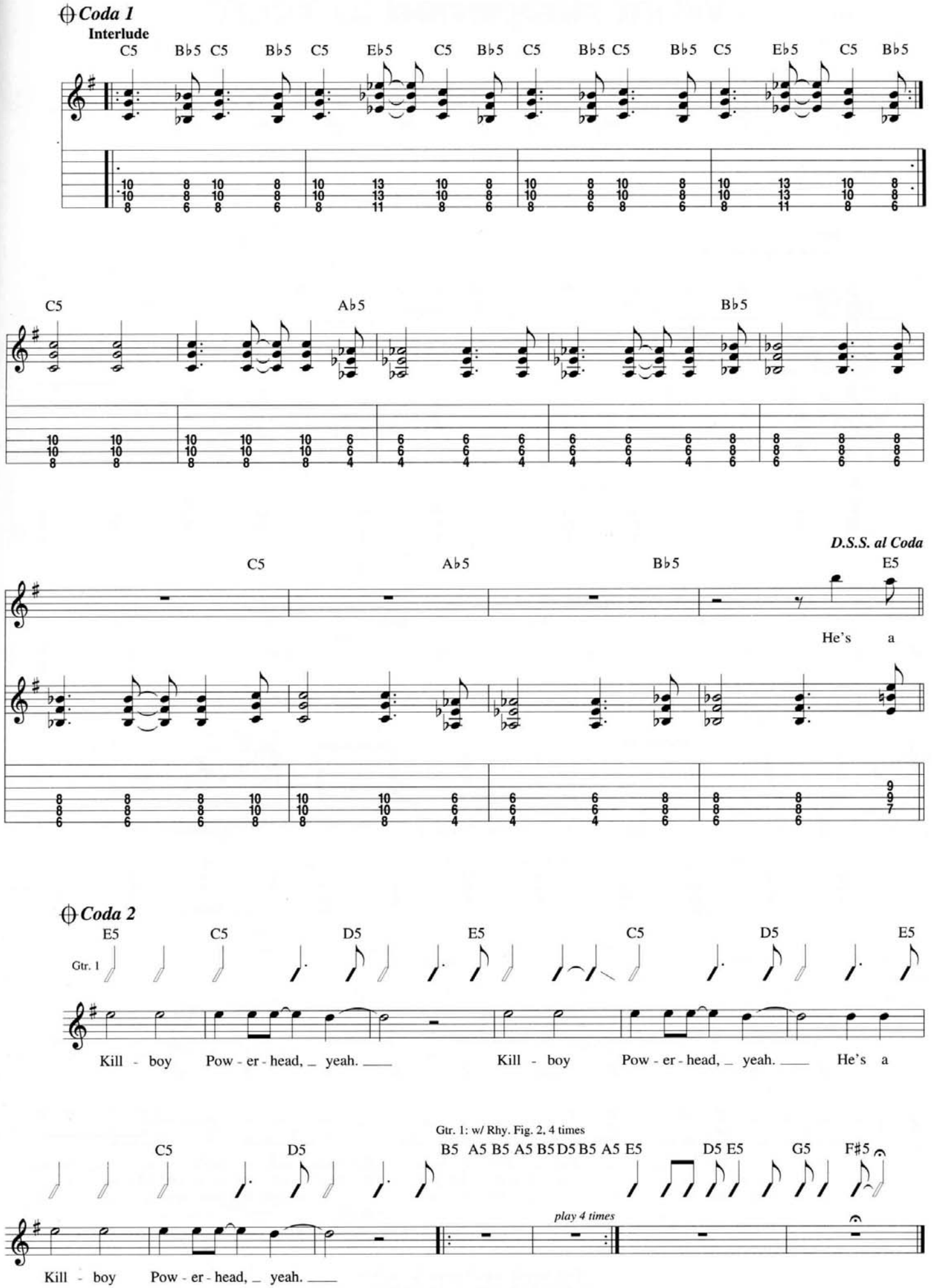
Copyright © 1990 by Rick Sims Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved
Originally recorded by Didjits on the album "Hornet Pinata" on Touch & Go Records


B5 A5 B5 A5 B5 D5 B5 A5 B5 A5 B5 A5
Rhy. Fig. 2
End Rhy. Fig. 2

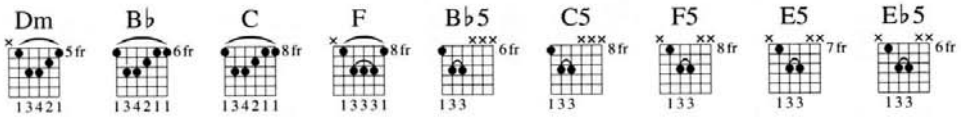

Verse
B5 D5 B5 E5 E5
2. You know I saw his wom - an, she was
was his ba - by, who looked


writ - ing his name in blood.
just like the Hoo - ver Dam.
You know I saw his wom - an,
dim.


Gtr. 1: w/ Rhy. Fig. 2
B5 A5 B5 A5 B5 D5 B5 B5 D5 B5 A5
1.
2.
D.S. al Coda
hard as a rock!
3. She said she He's a


Coda 1
Interlude
C5 B♭5 C5 B♭5 C5 E♭5 C5 B♭5 C5 B♭5 C5 B♭5 C5 E♭5 C5 B♭5
C5 A♭5 B♭5
D.S.S. al Coda
C5 A♭5 B♭5 E5
He's a
Coda 2
E5 C5 D5 E5 C5 D5 E5
Gtr. 1
Kill - boy Pow - er - head, _ yeah. ___ Kill - boy Pow - er - head, _ yeah. ___ He's a
Gtr. 1: w/ Rhy. Fig. 2, 4 times
C5 D5 B5 A5 B5 A5 B5 D5 B5 A5 E5 D5 E5 G5 F♯5
play 4 times
Kill - boy Pow - er - head, _ yeah. ___

What Happened to You?



Intro
Fast Reggae ♩ = 185

B♭5 C5 F5 B♭5

What in the world hap - pened to you?

Gtrs. 1 & 2 (clean & dist.)

f

F5 C5 F5 B♭5 F5 E5 E♭5

1. Be -

(cont. in slash)

Verse
Gtr. 2 tacet

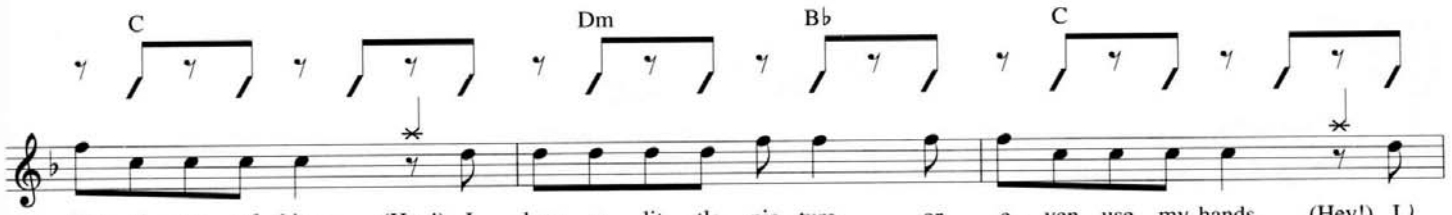
Dm B♭ C Dm B♭

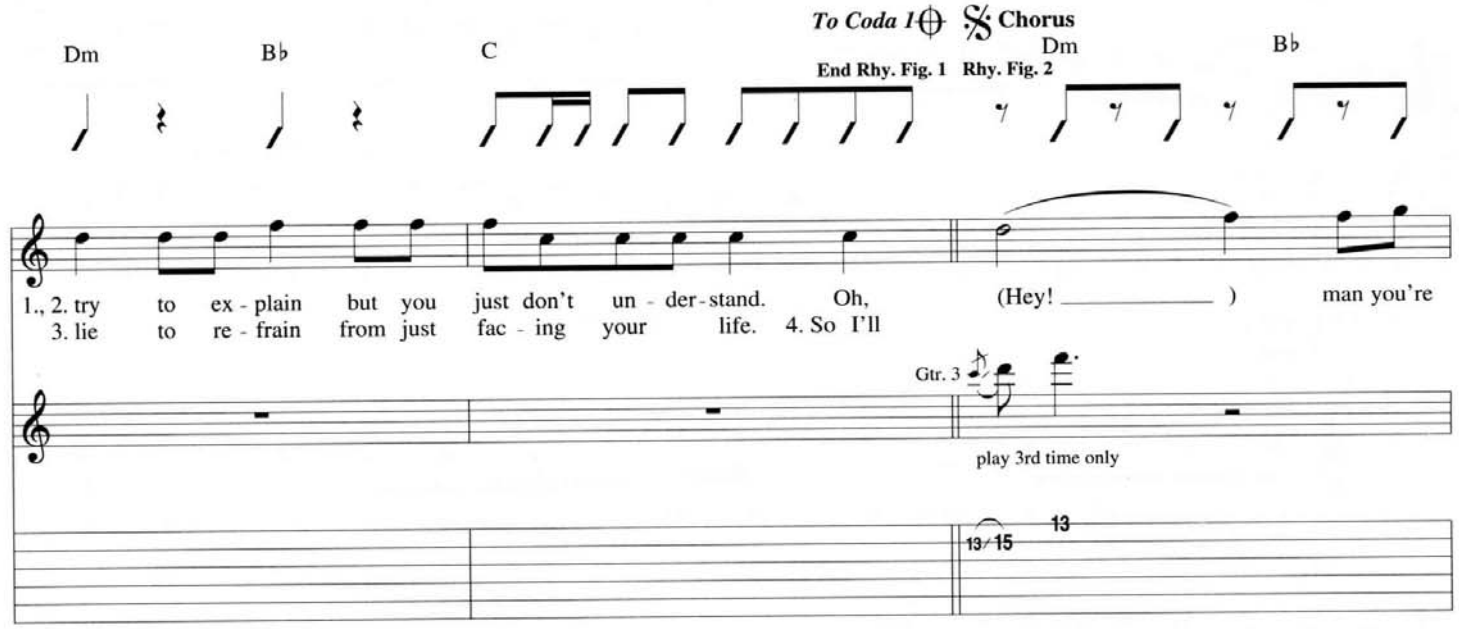
Rhy. Fig. 1

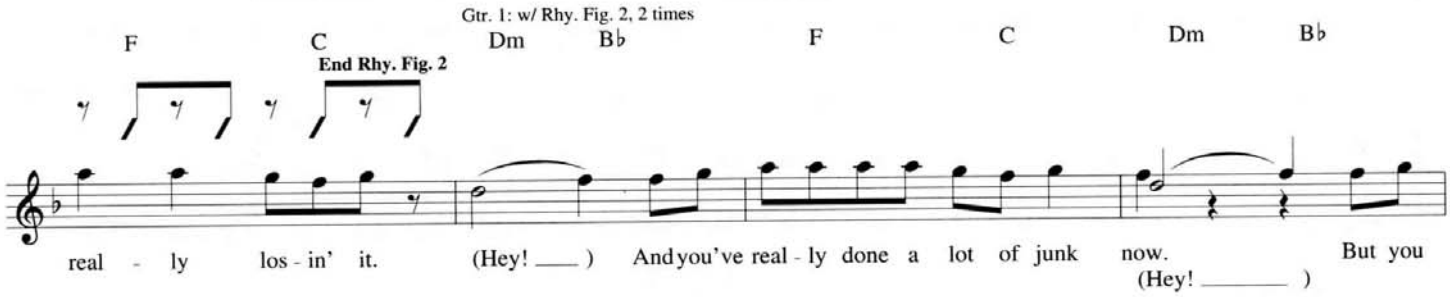
Gtr. 1

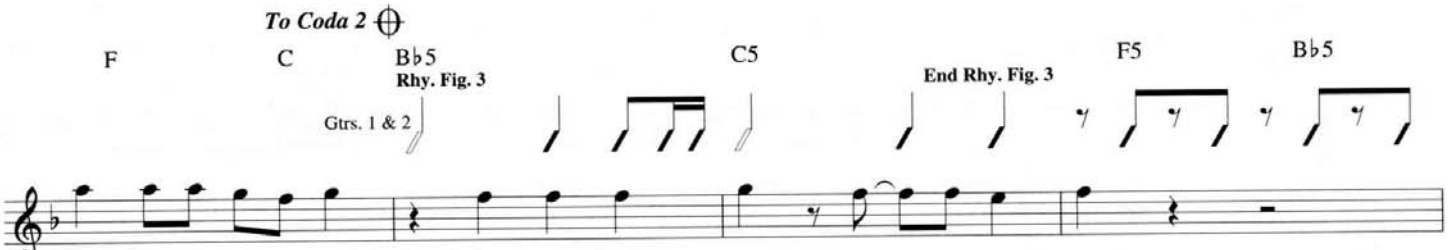
fore you start - ed tok - in' you used to have a brain. (Hey!) But now you don't get e - ven the
2. bad e - nough you do it, you do it to your - self. (Hey!) But tak - ing some - one with you, well you
3. might be sym - pa - the - tic, or cut a lit - tle slack. If I thought that you were wil - ling to (Hey!)

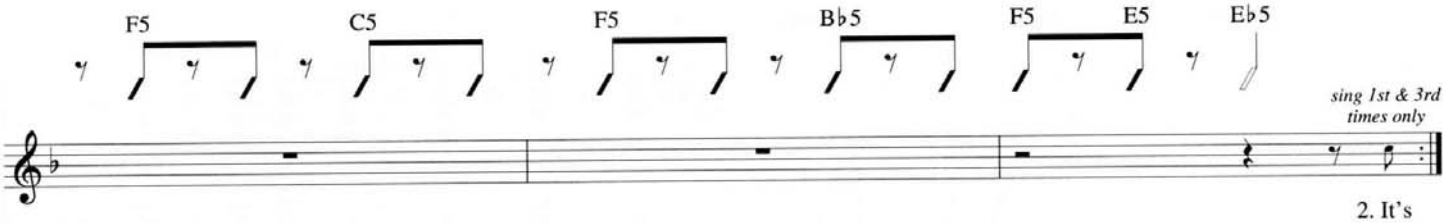
Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved


C Dm B♭ C
sim - pl - est of things. (Hey!) I draw a lit - tle pic - ture, or e - ven use my hands. (Hey!) I
know that's some-thing else. I say I'm not that kind of per - son, I'm not that kind of man. (Hey!) I
(Hey!)
give a lit - tle back. But you do it in the morn-ing, you do it in the night. (Hey!) You
(Hey!)


To Coda 1
Chorus
Dm B♭ C Dm B♭
End Rhy. Fig. 1 Rhy. Fig. 2
1., 2. try to ex - plain but you just don't un - der - stand. Oh, (Hey! _____) man you're
3. lie to re - frain from just fac - ing your life. 4. So I'll
Gtr. 3
play 3rd time only
13/15 13

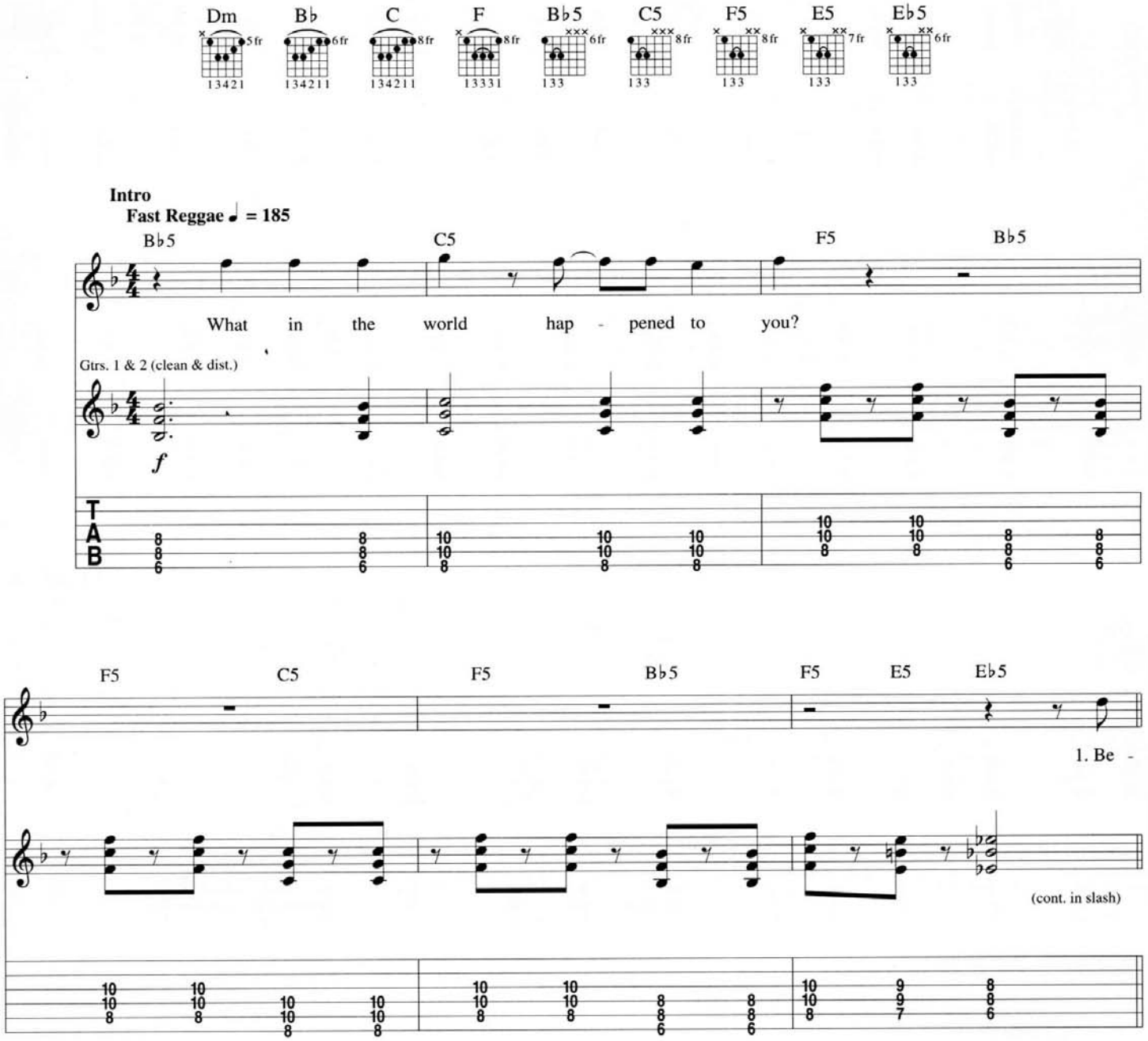

Gtr. 1: w/ Rhy. Fig. 2, 2 times
F C Dm B♭ F C Dm B♭
End Rhy. Fig. 2
real - ly los - in' it. (Hey! ___) And you've real - ly done a lot of junk now. But you
(Hey! _____)


To Coda 2
F C B♭5 C5 F5 B♭5
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
keep on a - bus - in' it. What in the world hap - pened to you?


F5 C5 F5 B♭5 F5 E5 E♭5
sing 1st & 3rd times only

2. It's
3. I

What Happened to You?



Verse

Gtr. 2 tacet

Rhy. Fig. 1

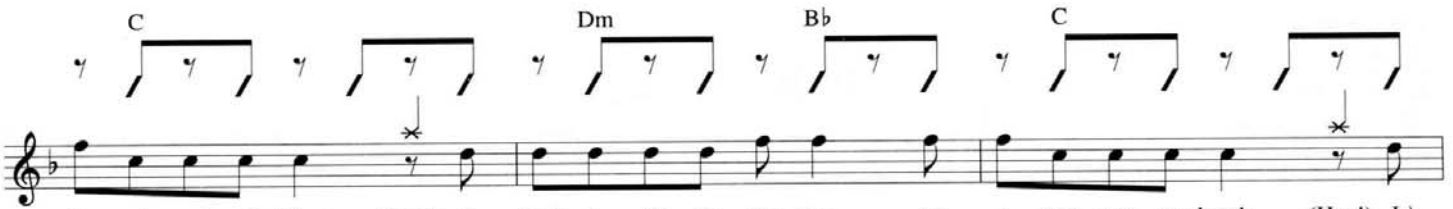
Gtr. 1

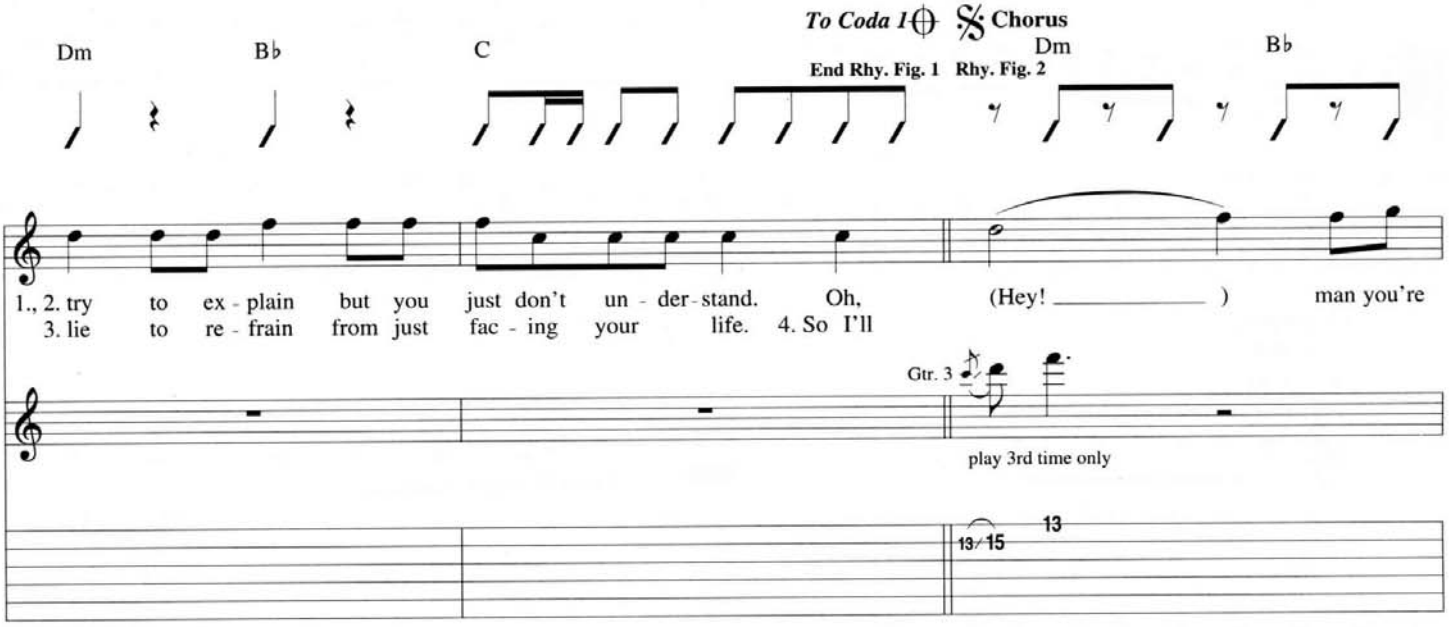
fore you start - ed tok - in' you used to have a brain. (Hey!) But now you don't get e - ven the

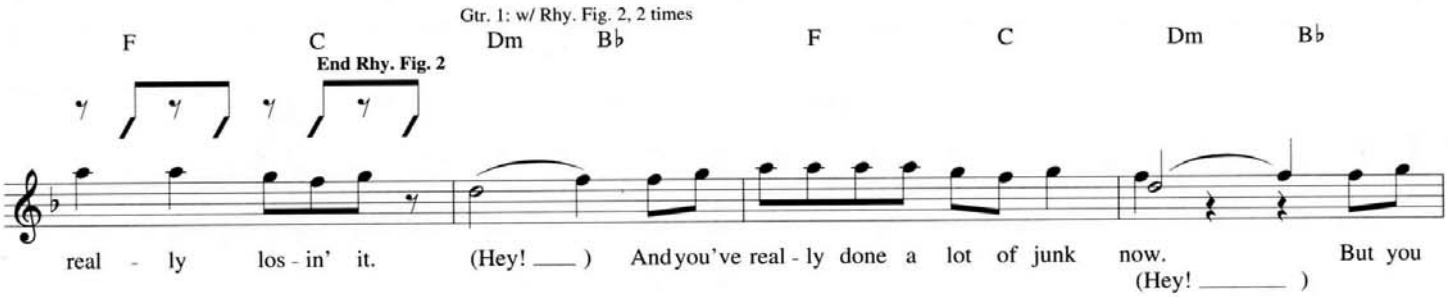
2. bad e - nough you do it, you do it to your - self. (Hey!) But tak - ing some - one with you, well you

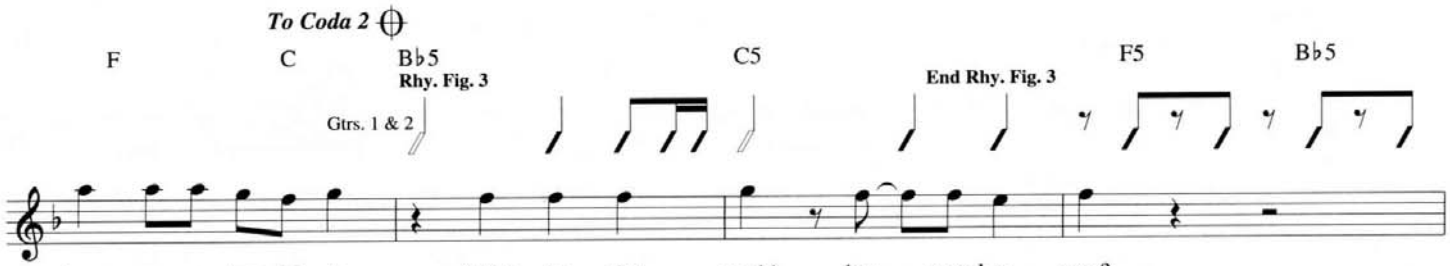
3. might be sym - pa - the - tic, or cut a lit - tle slack. If I thought that you were wil - ling to (Hey!)

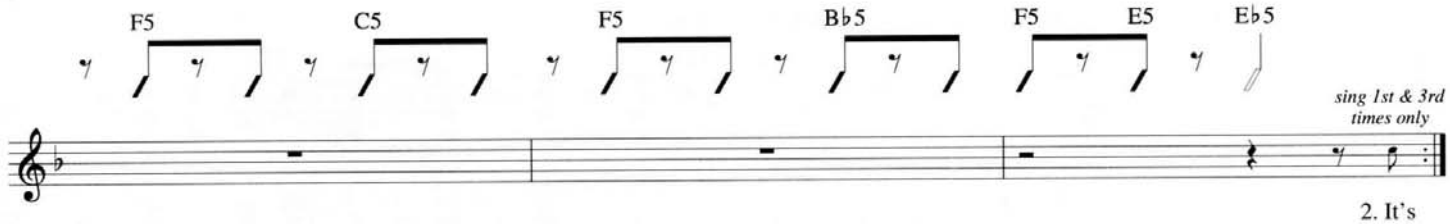
Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved


C Dm B♭ C
sim - pl - est of things. (Hey!) I draw a lit - tle pic - ture, or e - ven use my hands. (Hey!) I
know that's some-thing else. I say I'm not that kind of per - son, I'm not that kind of man. (Hey!) I
(Hey!)
give a lit - tle back. But you do it in the morn-ing, you do it in the night. (Hey!) You
(Hey!)


To Coda 1
Chorus
Dm B♭ C Dm B♭
End Rhy. Fig. 1 Rhy. Fig. 2
1., 2. try to ex - plain but you just don't un - der - stand. Oh, (Hey! _____) man you're
3. lie to re - frain from just fac - ing your life. 4. So I'll
Gtr. 3
play 3rd time only
13/15 13


Gtr. 1: w/ Rhy. Fig. 2, 2 times
F C Dm B♭ F C Dm B♭
End Rhy. Fig. 2
real - ly los - in' it. (Hey! ___) And you've real - ly done a lot of junk now. But you
(Hey! _____)

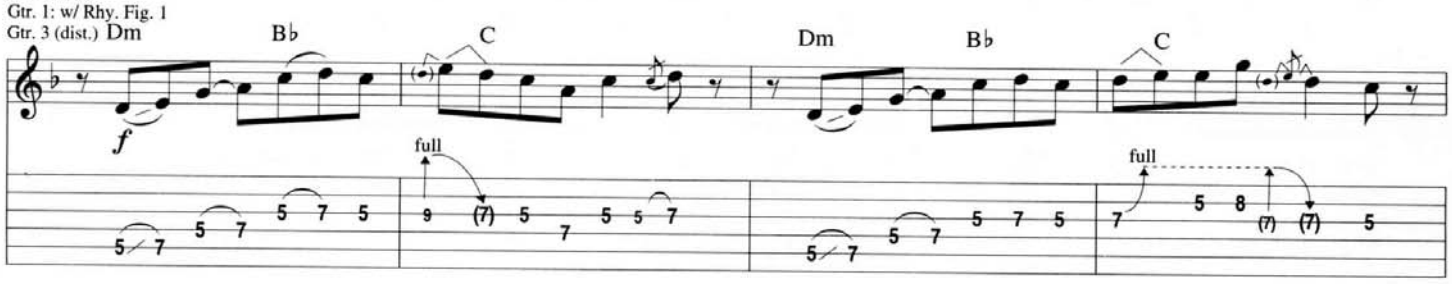

To Coda 2
F C B♭5 C5 F5 B♭5
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
keep on a - bus - in' it. What in the world hap - pened to you?


F5 C5 F5 B♭5 F5 E5 E♭5
sing 1st & 3rd times only

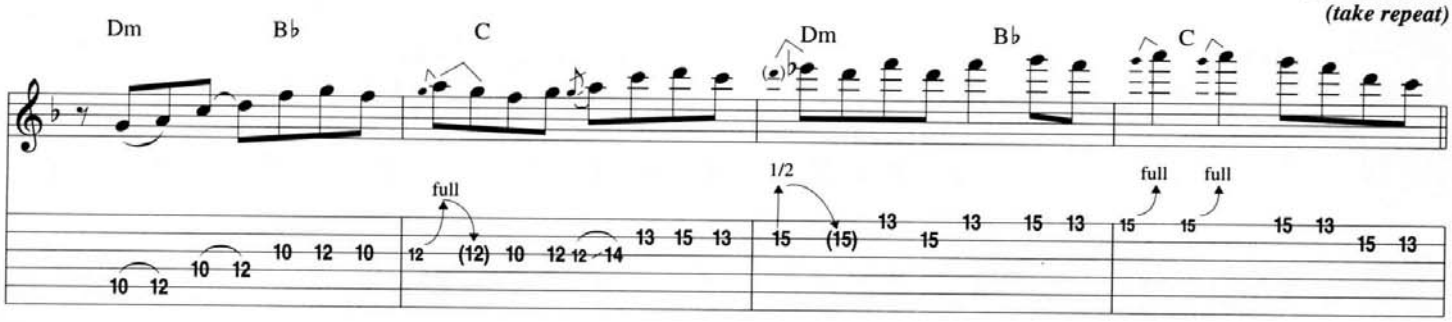
2. It's
3. I

Guitar Solo

Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 (dist.)



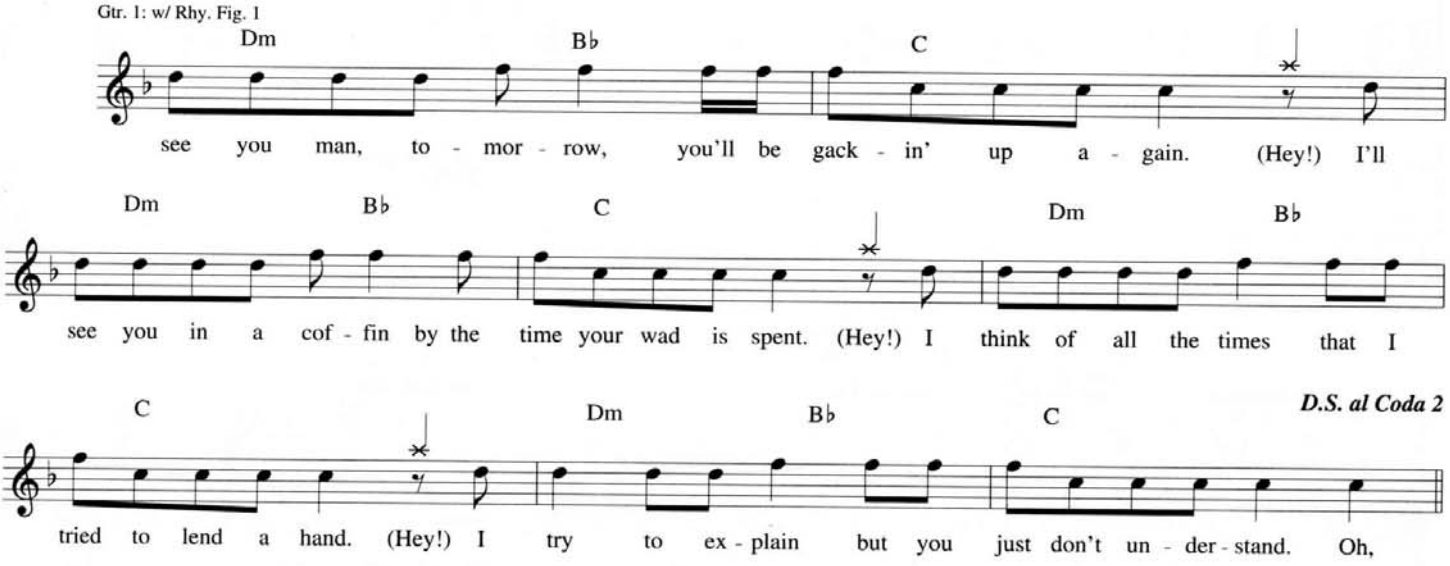
D.S. al Coda 1
(take repeat)



Coda 1

Verse

Gtr. 1: w/ Rhy. Fig. 1

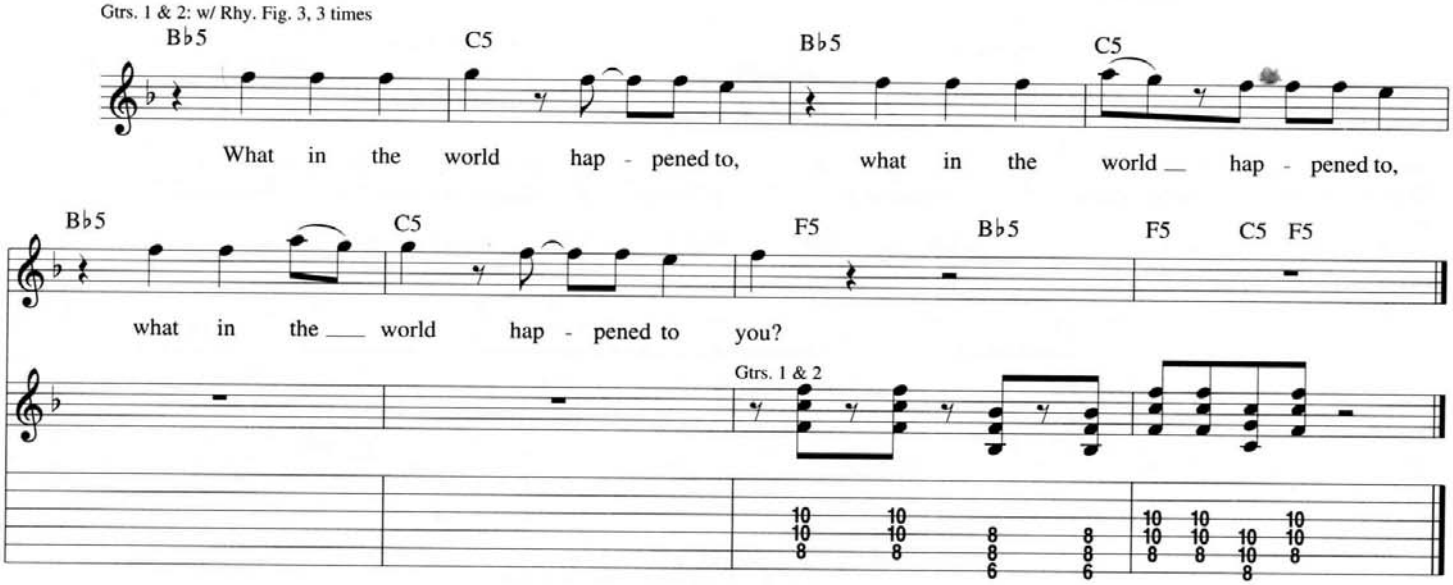


D.S. al Coda 2

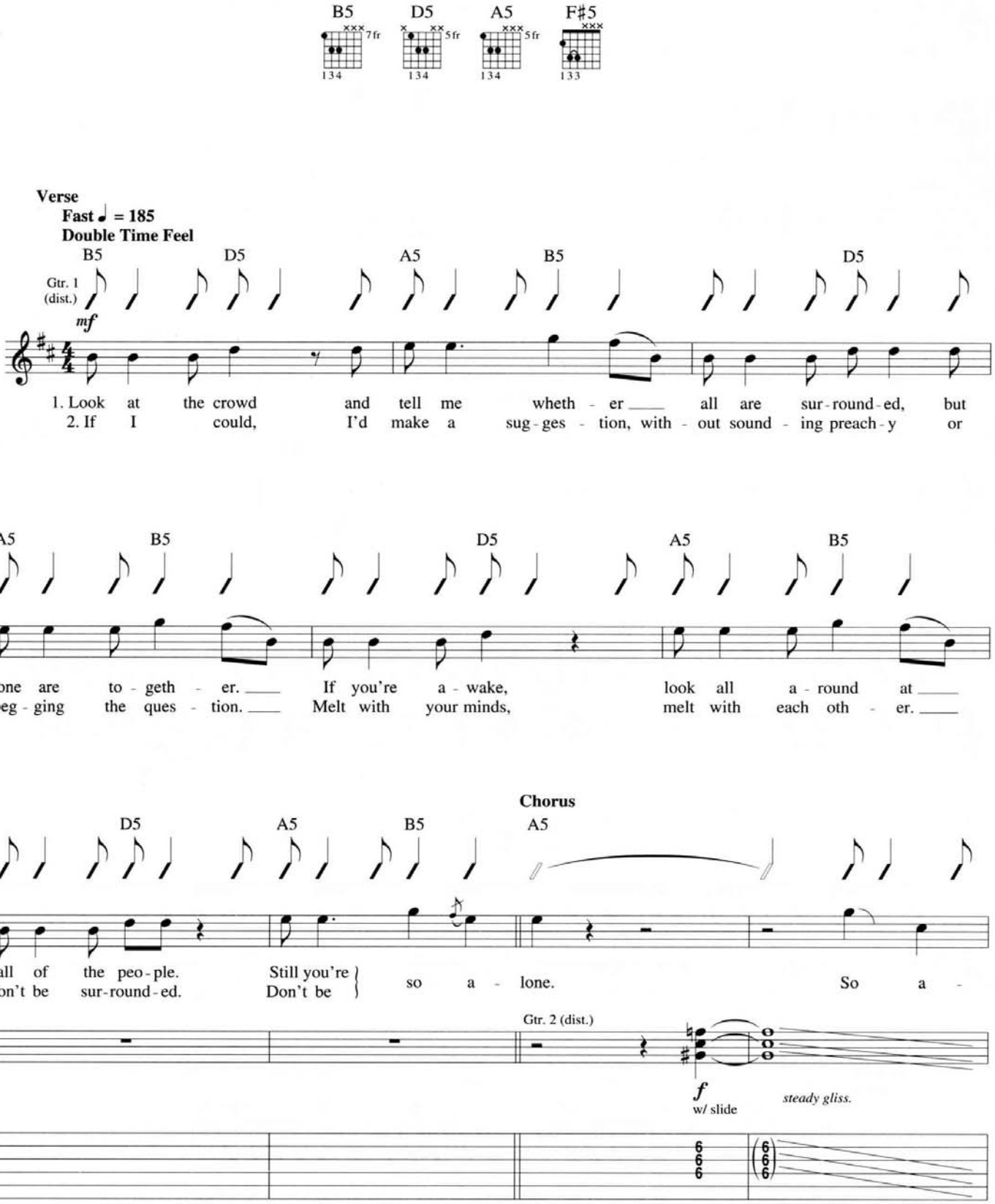
Coda 2

Tag

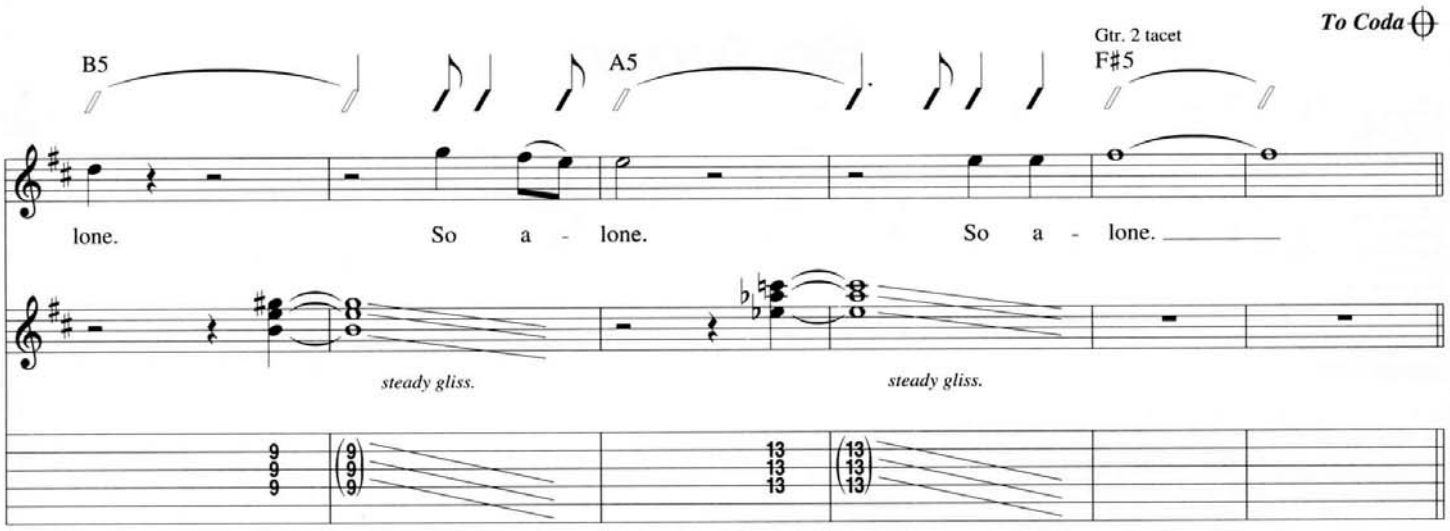
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

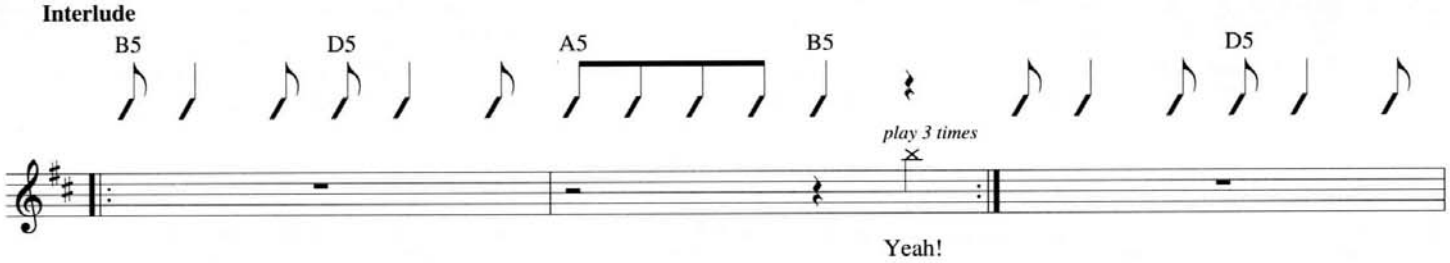


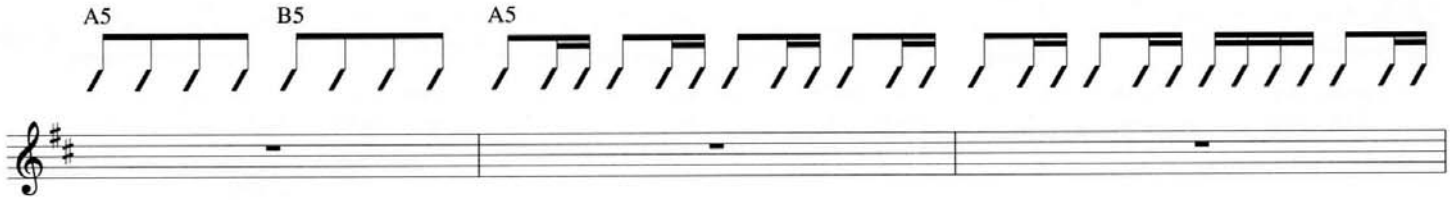
So Alone

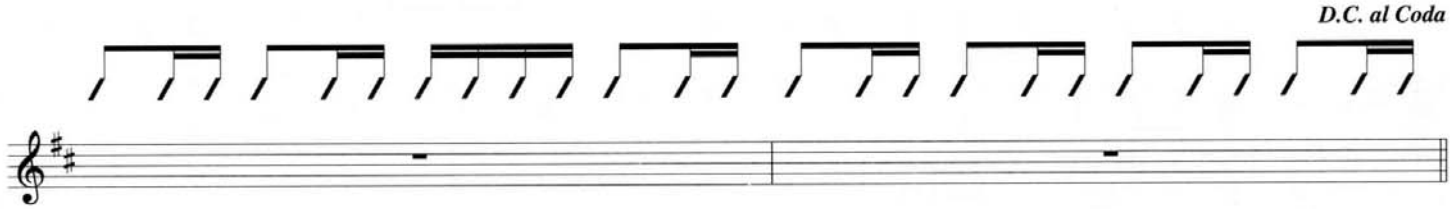


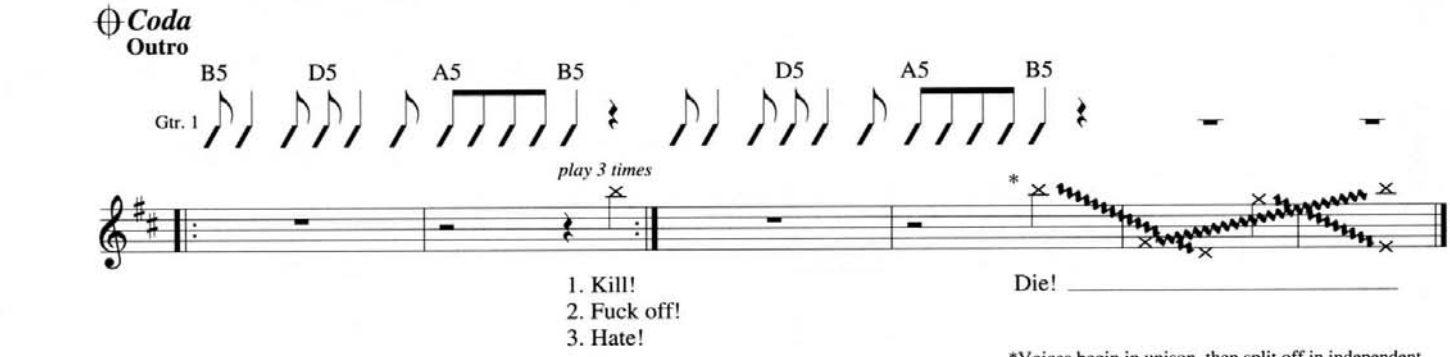
Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved





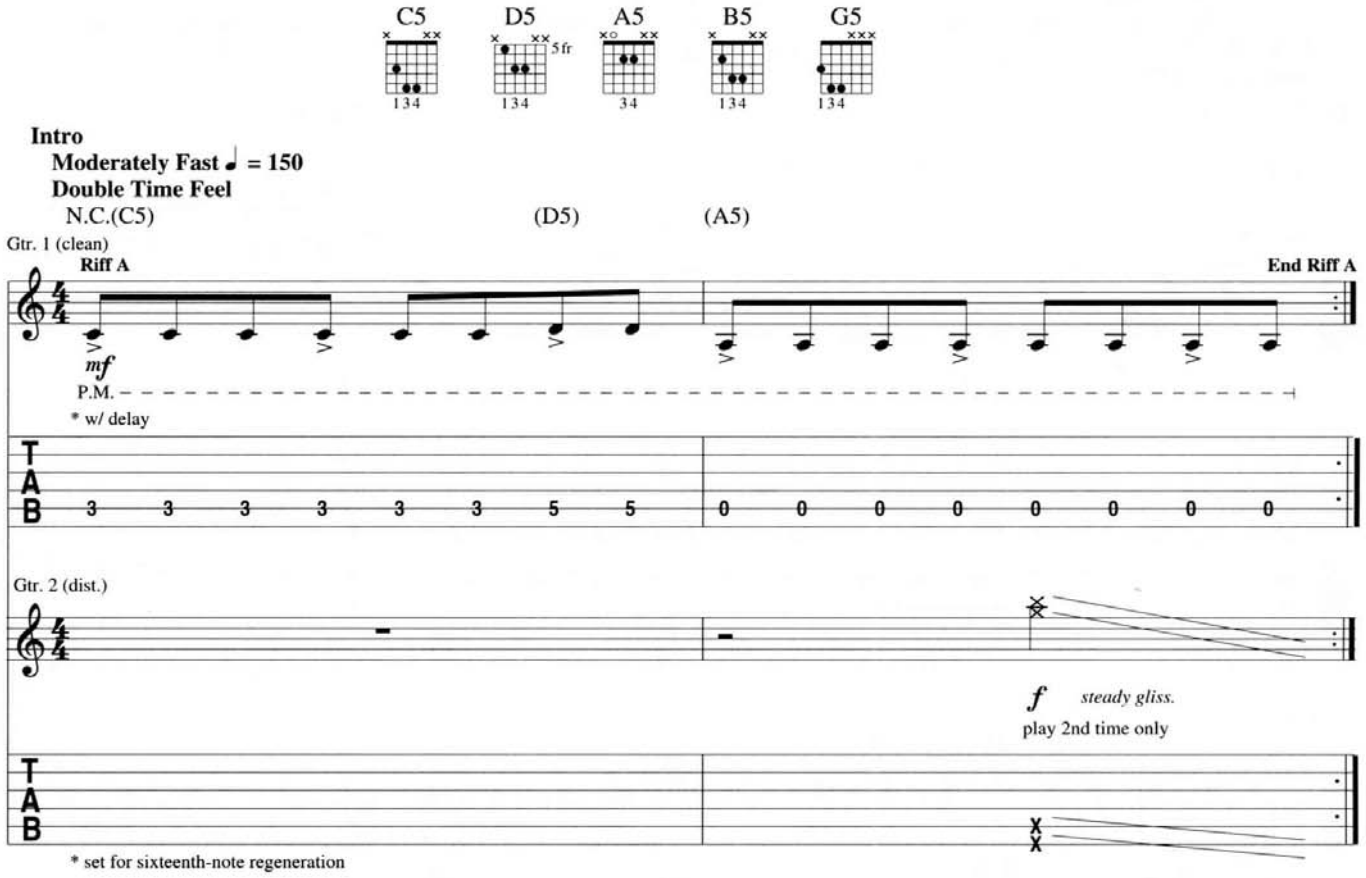


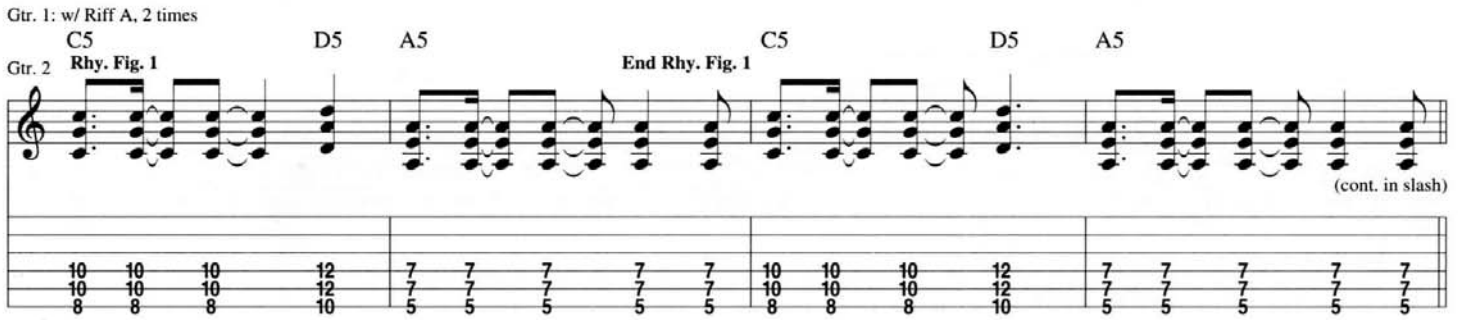


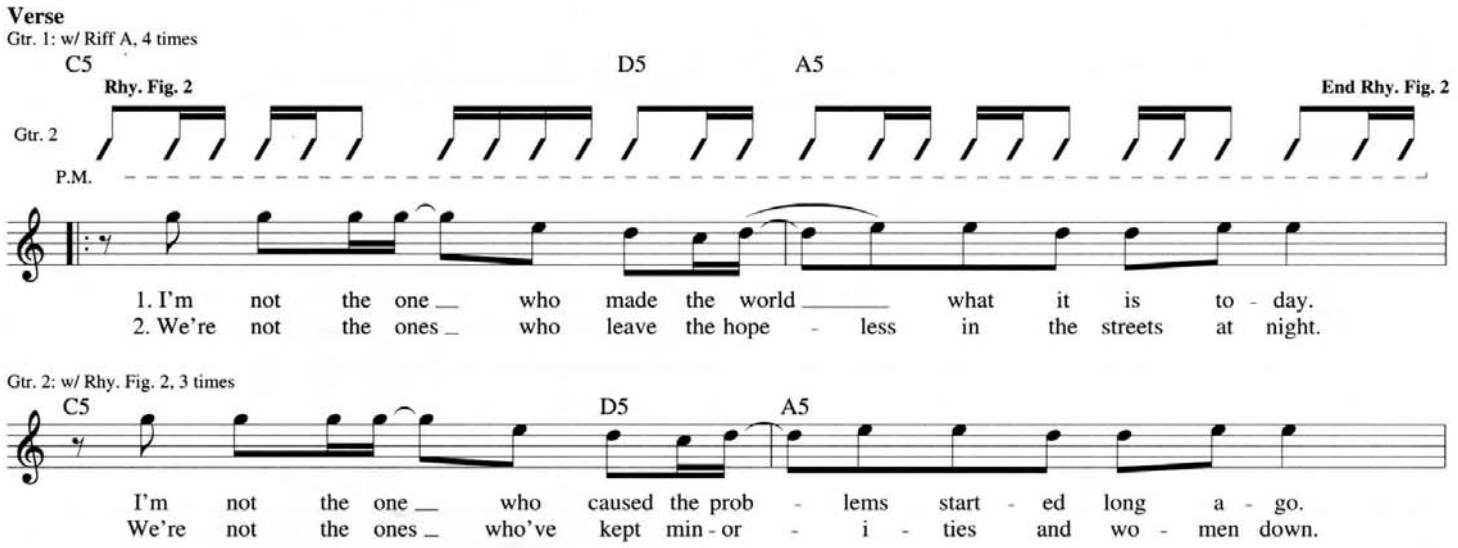


*Voices begin in unison, then split off in independent directions. Ad. lib. pitches.

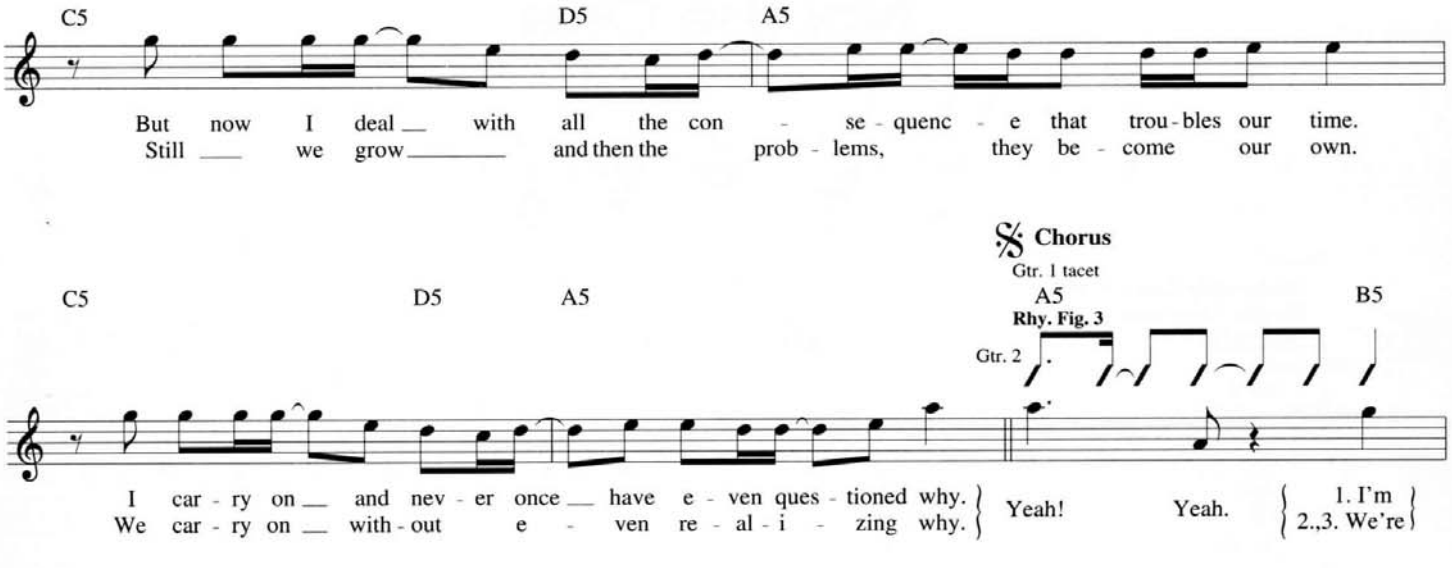
Not the One

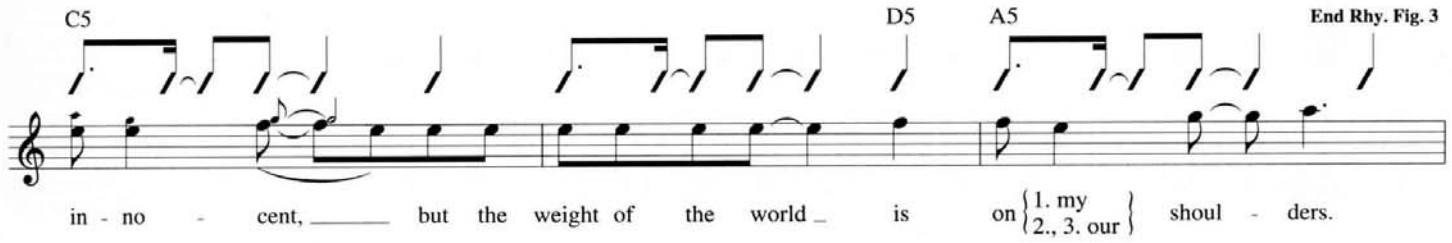


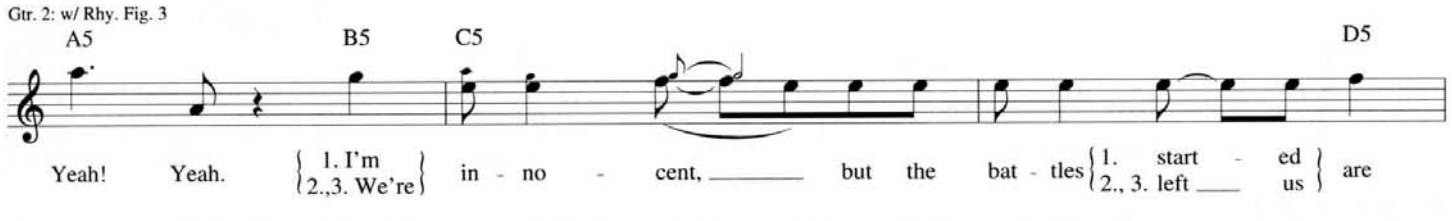


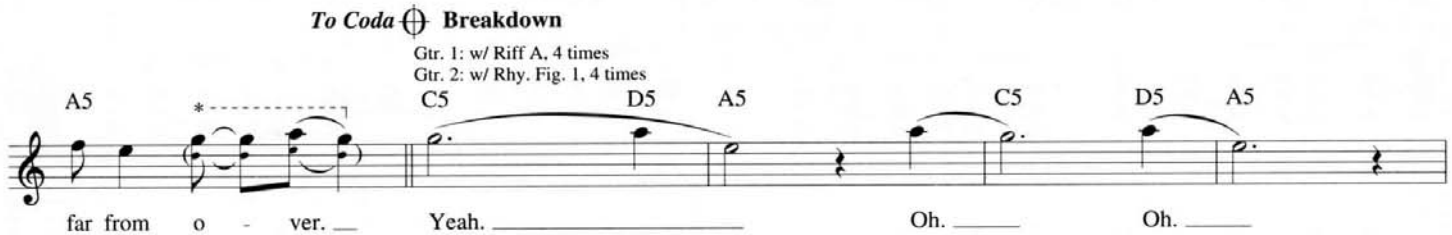


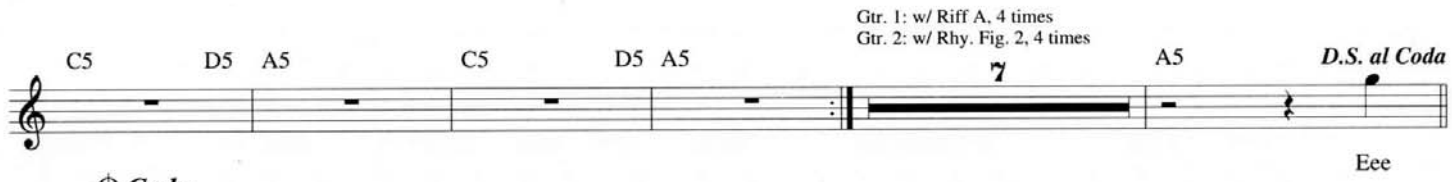
Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved

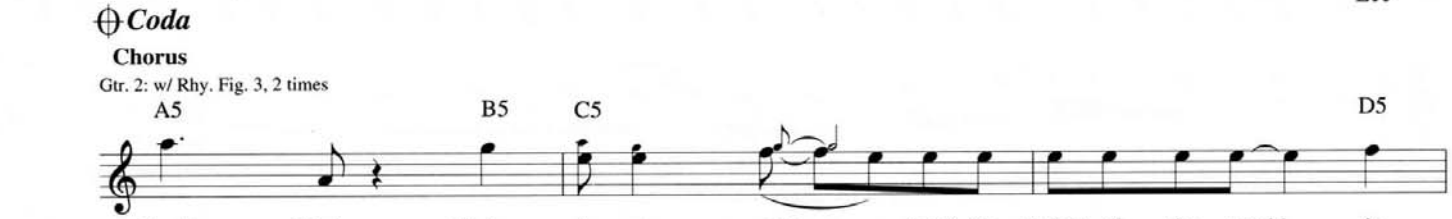

C5 D5 A5
But now I deal with all the con - se - quenc - e that trou - bles our time.
Still we grow and then the prob - lems, they be - come our own.
Chorus
Gtr. 1 tacet
C5 D5 A5 A5 B5
Rhy. Fig. 3
Gtr. 2
I car - ry on and nev - er once have e - ven ques - tioned why.
We car - ry on with - out e - ven re - al - i - zing why.
Yeah! Yeah.
1. I'm
2.,3. We're

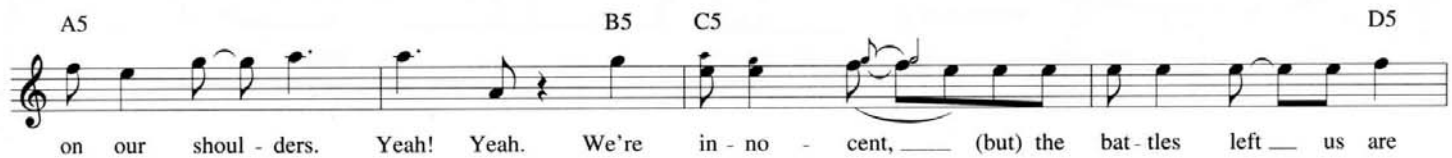

C5 D5 A5
End Rhy. Fig. 3
in - no - cent, but the weight of the world is on
1. my
2., 3. our
shoul - ders.

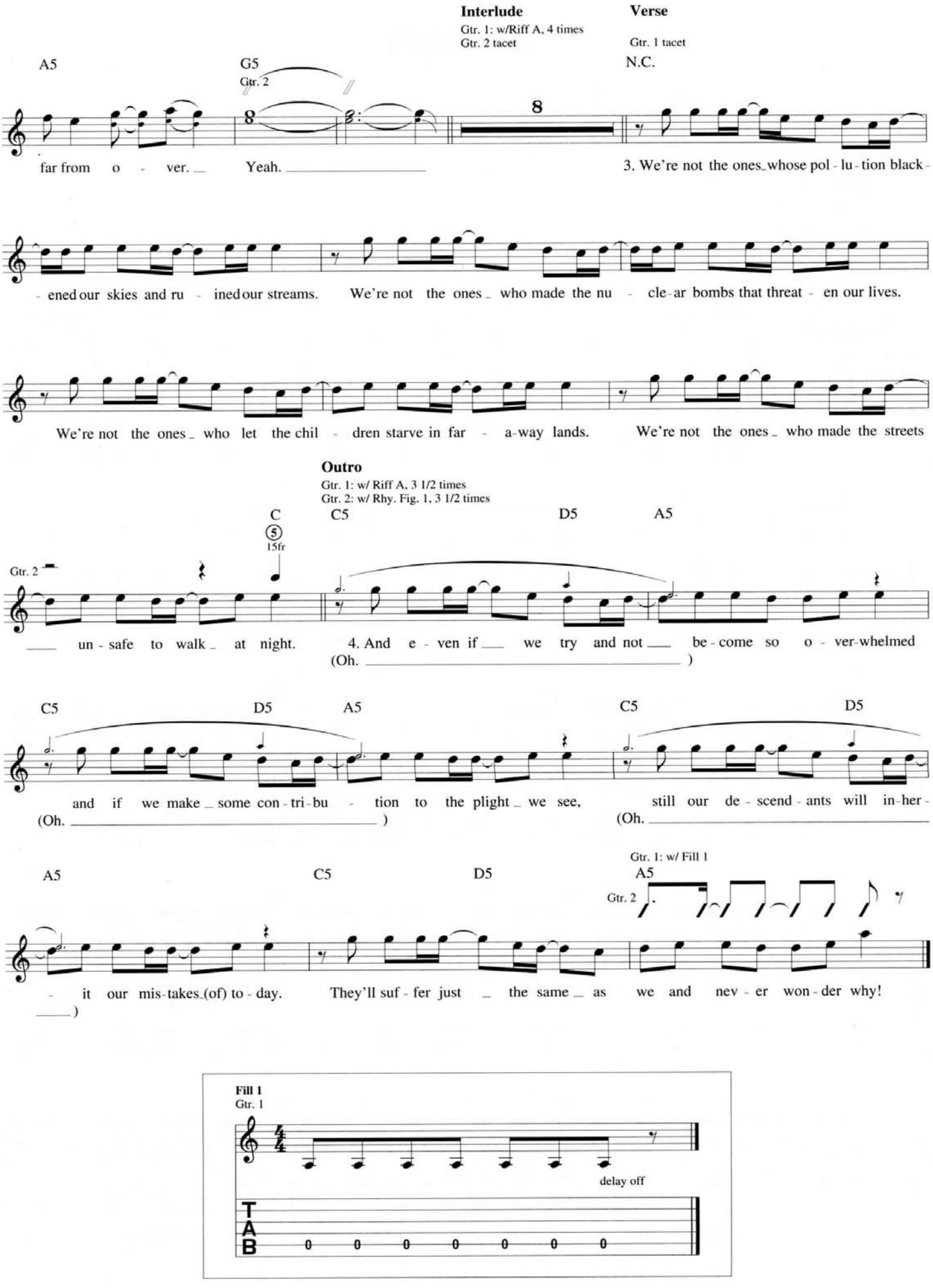

Gtr. 2: w/ Rhy. Fig. 3
A5 B5 C5 D5
Yeah! Yeah.
1. I'm
2.,3. We're
in - no - cent, but the bat - tles
1. start - ed
2., 3. left us
are


To Coda
Breakdown
Gtr. 1: w/ Riff A, 4 times
Gtr. 2: w/ Rhy. Fig. 1, 4 times
A5 C5 D5 A5 C5 D5 A5
far from o - ver. Yeah. Oh. Oh.
*Sing harmony 2nd time only.

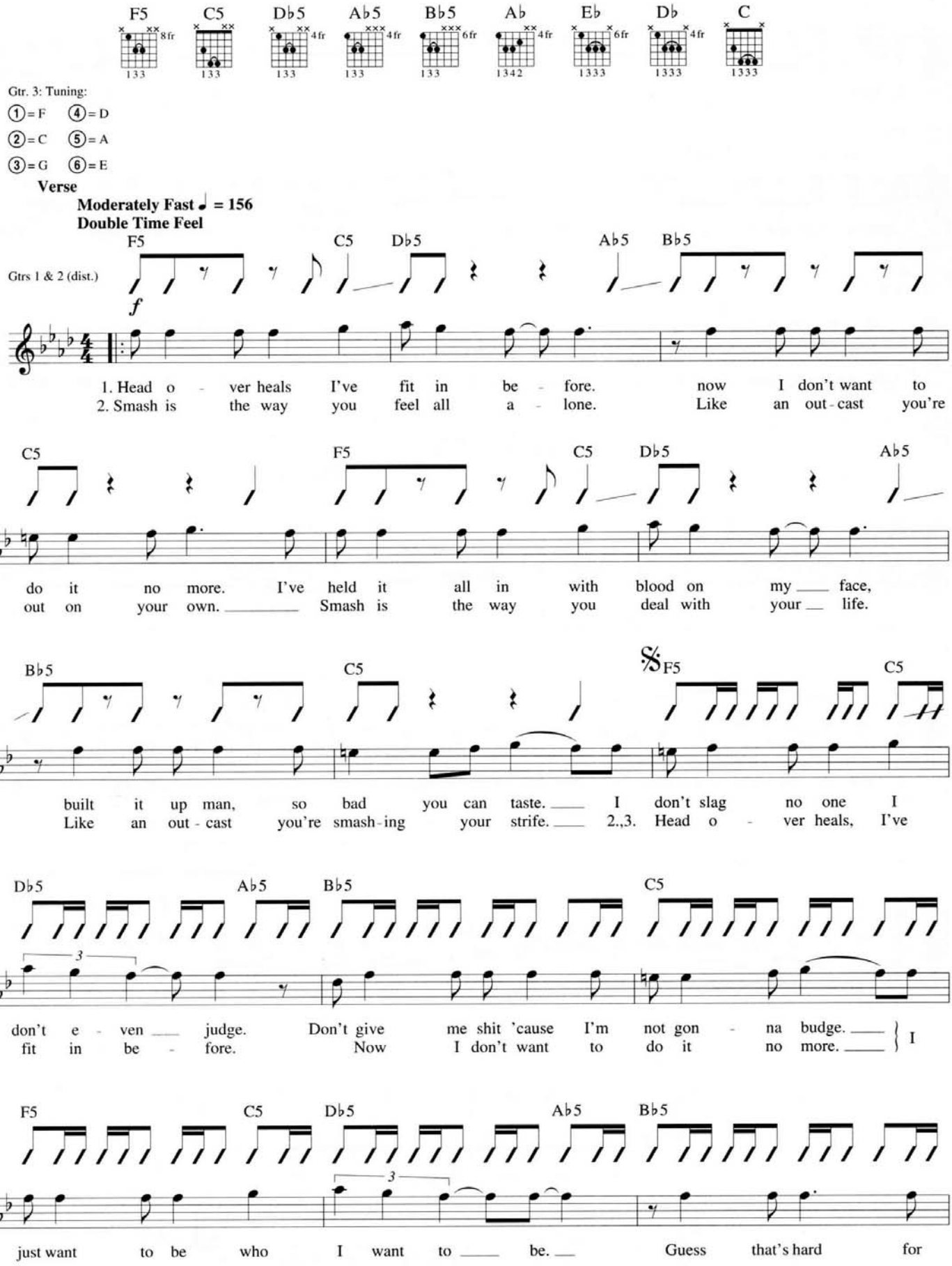

Gtr. 1: w/ Riff A, 4 times
Gtr. 2: w/ Rhy. Fig. 2, 4 times
C5 D5 A5 C5 D5 A5 A5
7
D.S. al Coda
Eee


Coda
Chorus
Gtr. 2: w/ Rhy. Fig. 3, 2 times
A5 B5 C5 D5
Yeah! Yeah. We're in - no - cent, (but) the weight of the world is

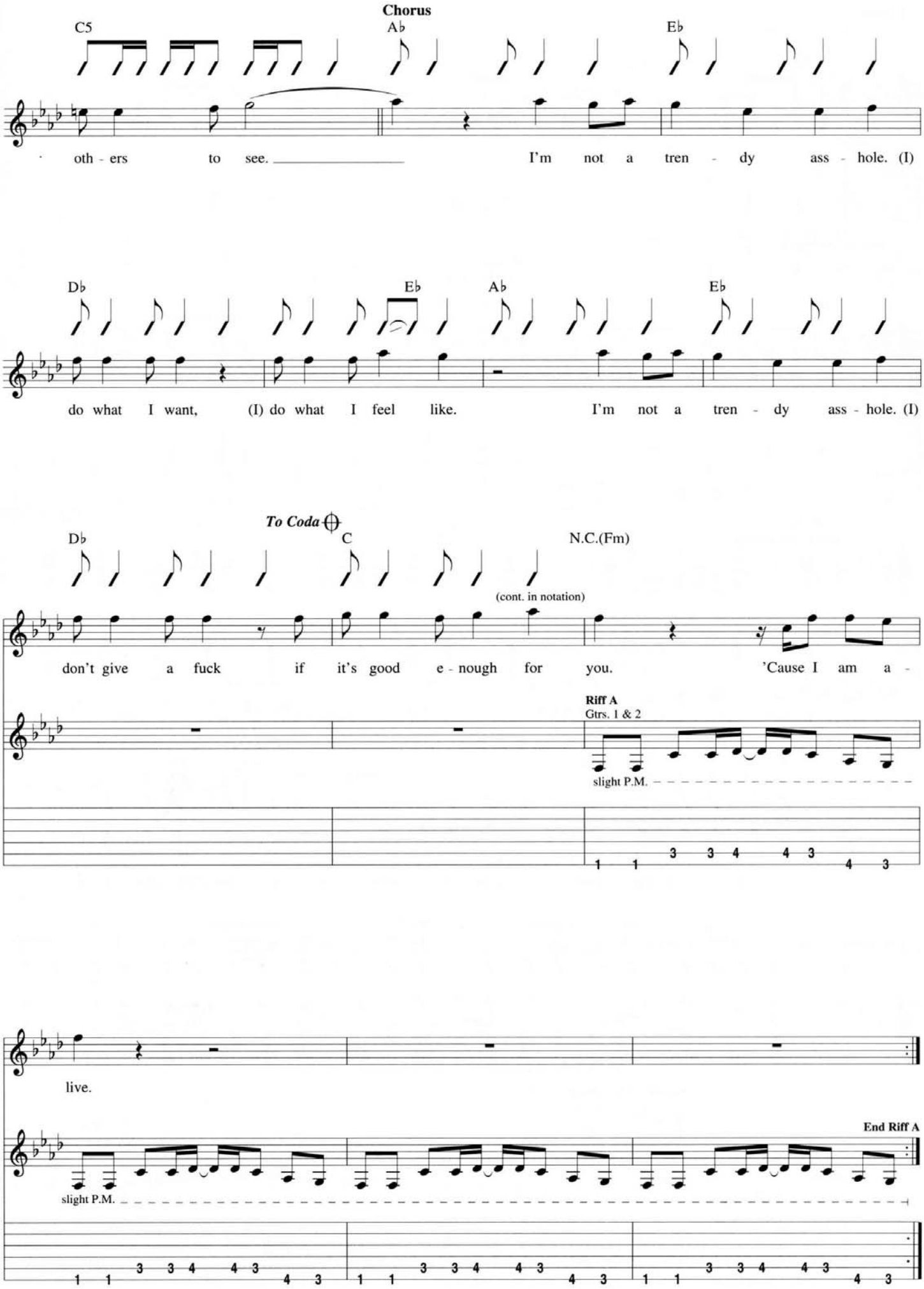

A5 B5 C5 D5
on our shoul - ders. Yeah! Yeah. We're in - no - cent, (but) the bat - tles left us are

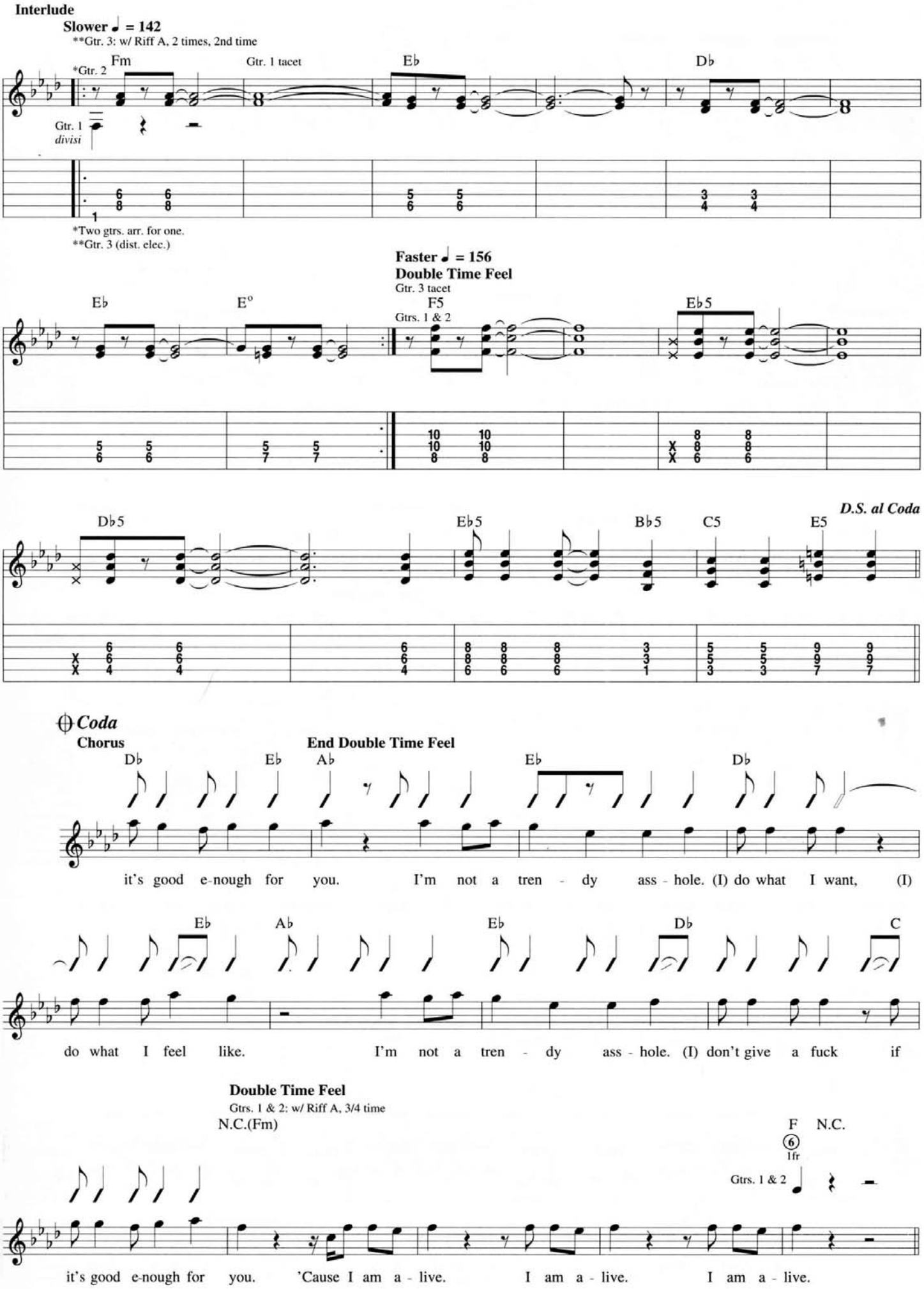

Interlude
Gtr. 1: w/Riff A, 4 times
Gtr. 2 tacet
Verse
Gtr. 1 tacet
A5
G5
Gtr. 2
N.C.
far from o - ver. Yeah.
3. We're not the ones whose pol - lu - tion black -
- ened our skies and ru - ined our streams. We're not the ones who made the nu - cle - ar bombs that threat - en our lives.
We're not the ones who let the chil - dren starve in far - a - way lands. We're not the ones who made the streets
Outro
Gtr. 1: w/ Riff A, 3 1/2 times
Gtr. 2: w/ Rhy. Fig. 1, 3 1/2 times
C
C5
D5
A5
15fr
Gtr. 2
un - safe to walk at night.
4. And e - ven if we try and not be - come so o - ver - whelmed
(Oh.)
C5
D5
A5
C5
D5
and if we make some con - tri - bu - tion to the plight we see,
(Oh.)
still our de - scend - ants will in - her -
(Oh.)
Gtr. 1: w/ Fill 1
A5
C5
D5
A5
Gtr. 2
- it our mis - takes (of) to - day.
They'll suf - fer just the same as we and nev - er won - der why!
)
Fill 1
Gtr. 1
delay off
T
A
B
0 0 0 0 0 0 0

Smash



Copyright © 1994 Gamete Music (BMI)
Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved


Chorus
C5
A♭
E♭
oth - ers to see.
I'm not a tren - dy ass - hole. (I)
D♭
E♭
A♭
E♭
do what I want, (I) do what I feel like.
I'm not a tren - dy ass - hole. (I)
To Coda
D♭
C
N.C.(Fm)
(cont. in notation)
don't give a fuck if it's good e - nough for you.
'Cause I am a -
Riff A
Gtrs. 1 & 2
slight P.M.
1 1 3 3 4 4 3 4 3
live.
End Riff A
slight P.M.
1 1 3 3 4 4 3 4 3
1 1 3 3 4 4 3 4 3
1 1 3 3 4 4 3 4 3


Interlude
Slower ♩ = 142
**Gtr. 3: w/ Riff A, 2 times, 2nd time
*Gtr. 2
Fm
Gtr. 1 tacet
E♭
D♭
Gtr. 1
divisi
*Two gtrs. arr. for one.
**Gtr. 3 (dist. elec.)
Faster ♩ = 156
Double Time Feel
Gtr. 3 tacet
E♭
E°
F5
Gtrs. 1 & 2
E♭5
D.S. al Coda
D♭5
E♭5
B♭5
C5
E5
Coda
Chorus
End Double Time Feel
D♭
E♭
A♭
E♭
D♭
it's good e-nough for you. I'm not a tren - dy ass - hole. (I) do what I want, (I)
E♭
A♭
E♭
D♭
C
do what I feel like. I'm not a tren - dy ass - hole. (I) don't give a fuck if
Double Time Feel
Gtrs. 1 & 2: w/ Riff A, 3/4 time
N.C.(Fm)
F
N.C.
6
1fr
Gtrs. 1 & 2
it's good e-nough for you. 'Cause I am a - live. I am a - live. I am a - live.

Dialog
Free Time

(band tacet)
N.C.

Spoken: "There, I hope you enjoyed our time together today. You know, it seems harder and harder to just sit back and enjoy the finer things in life. Well, 'till next time. . .ta-ta."

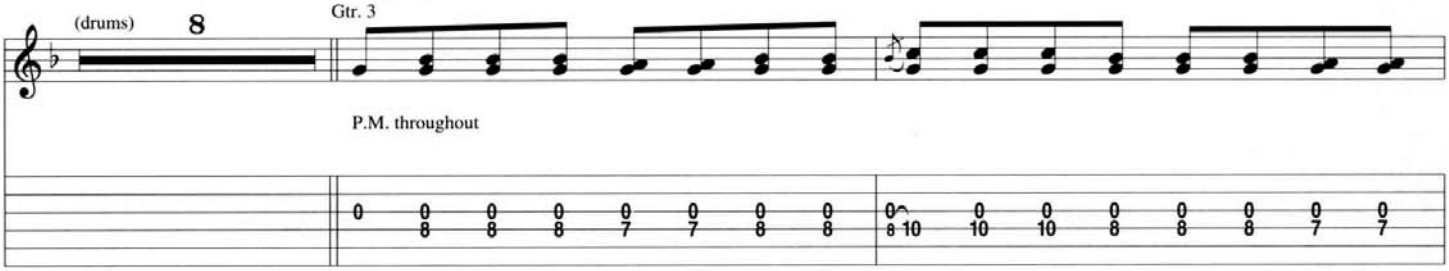
Interlude

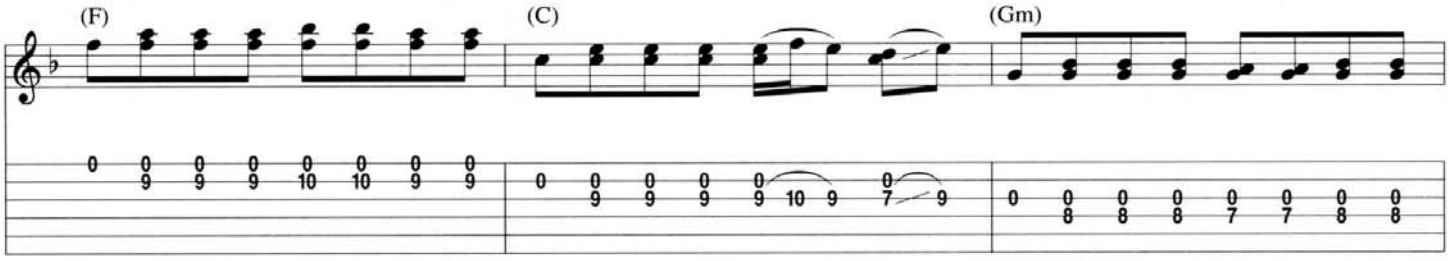
♩ = 145

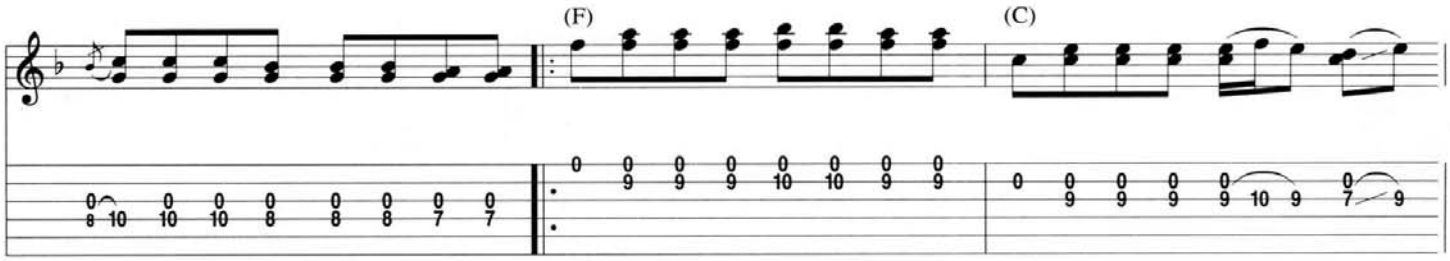
(drums) 8

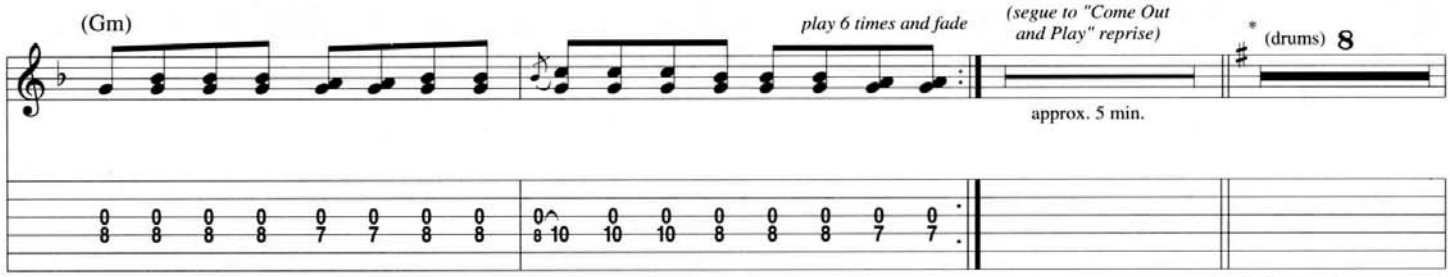
N.C. (Gm)
Gtr. 3

P.M. throughout









Silence
(segue to "Come Out and Play" reprise)

approx. 5 min.

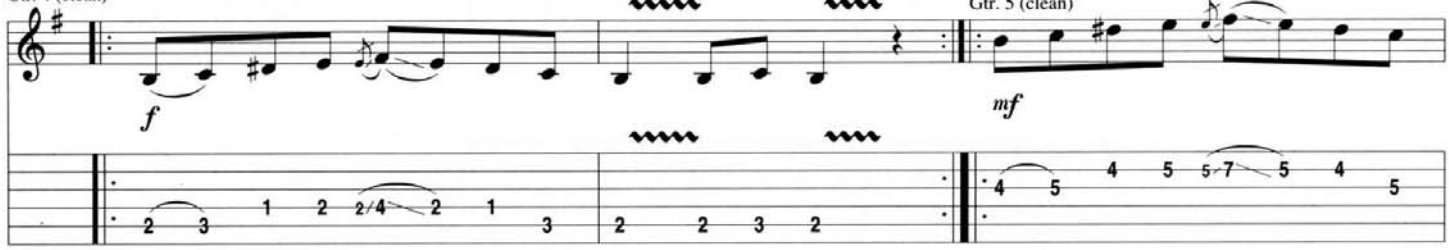
♩ = 125

* (drums) 8

*Key signature denotes B Phrygian

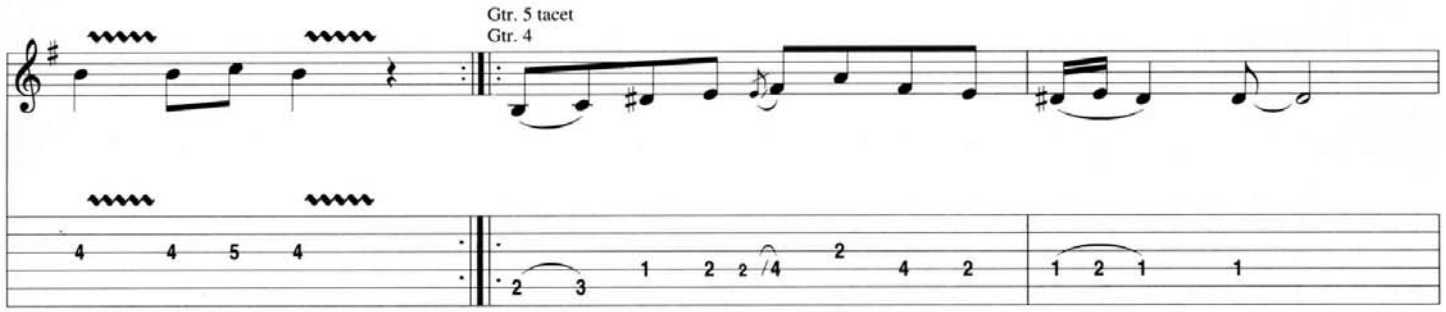
N.C.(B7)
Riff B

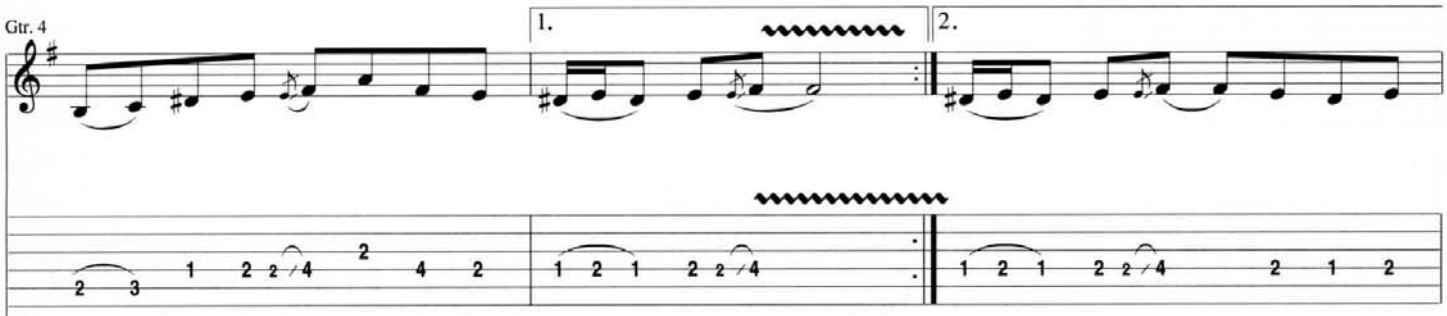
Gtr. 4 (clean)

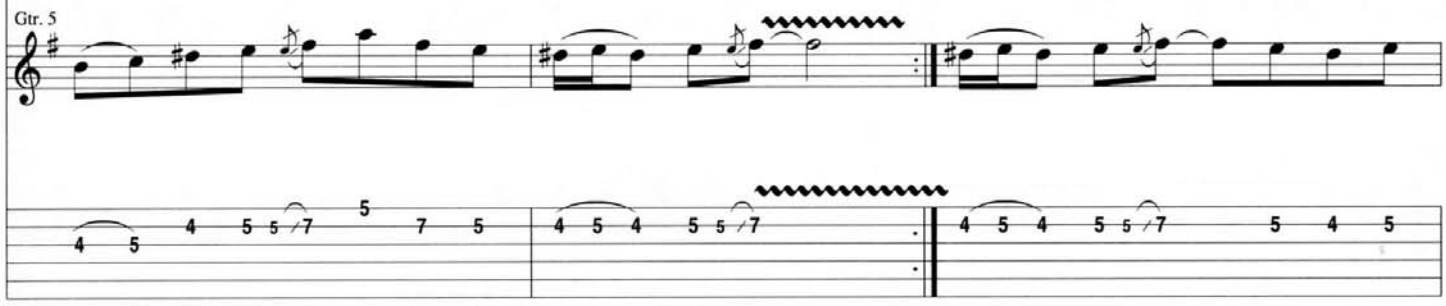


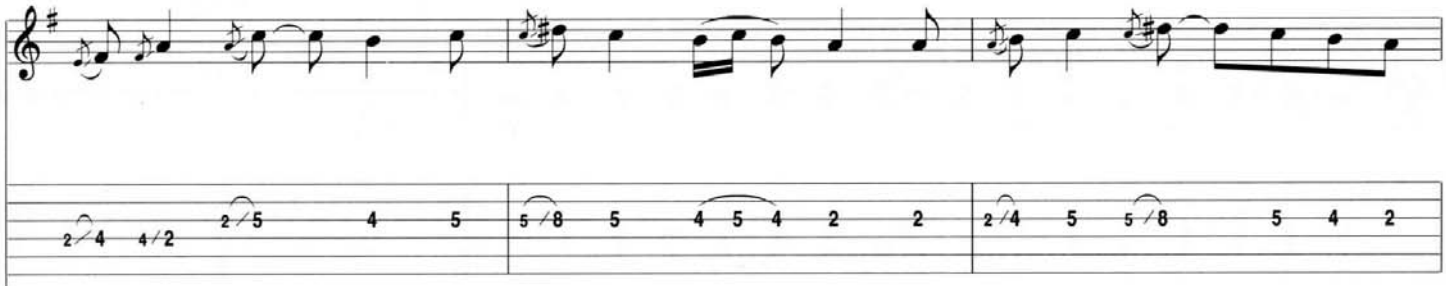
End Riff B

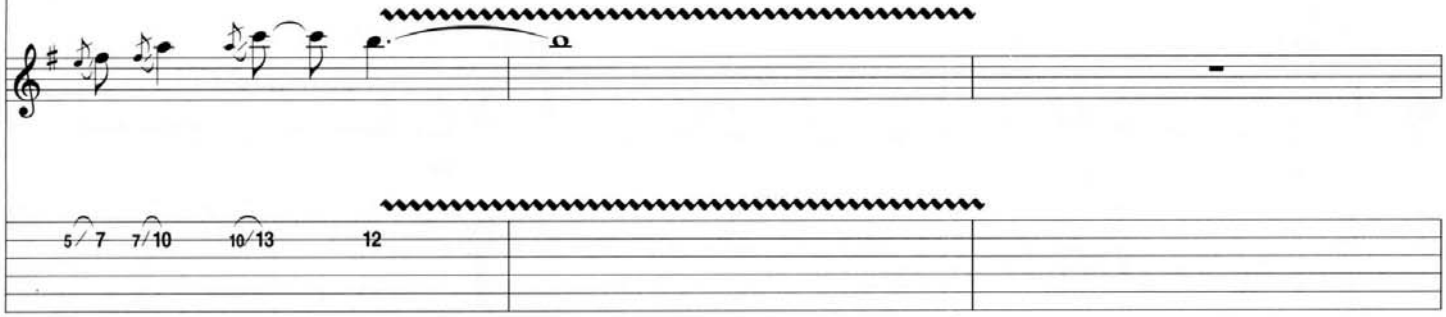
Gtr. 4: w/ Riff B
Gtr. 5 (clean)

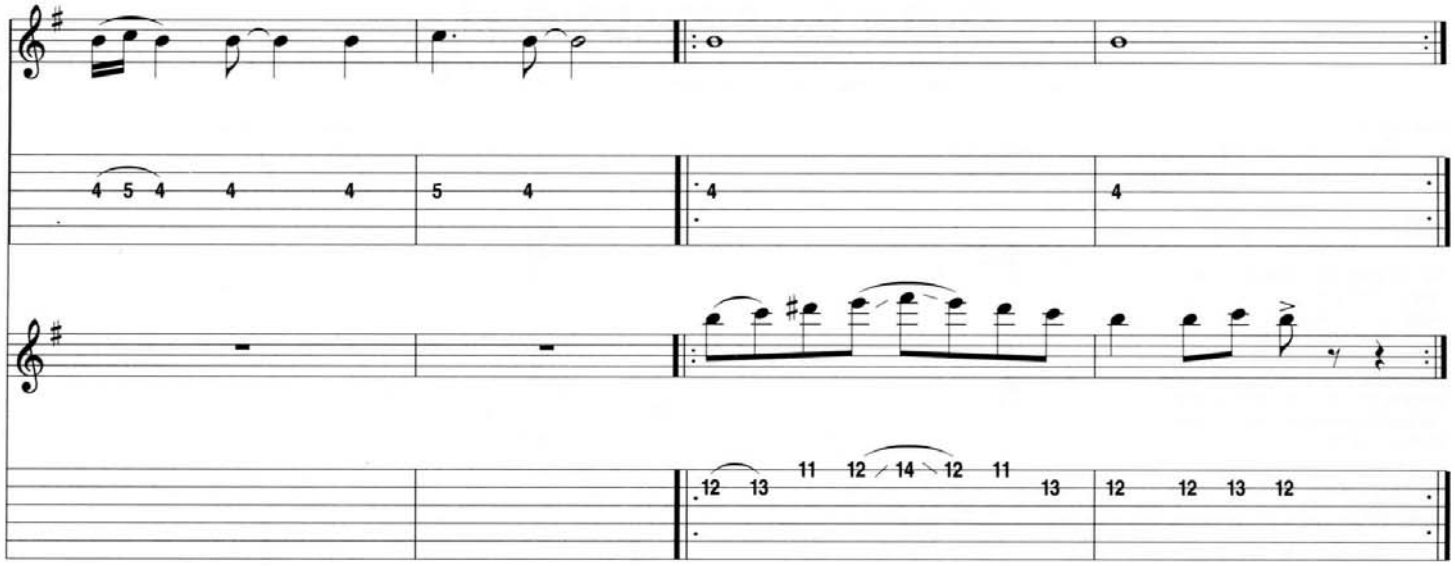

Gtr. 5 tacet
Gtr. 4

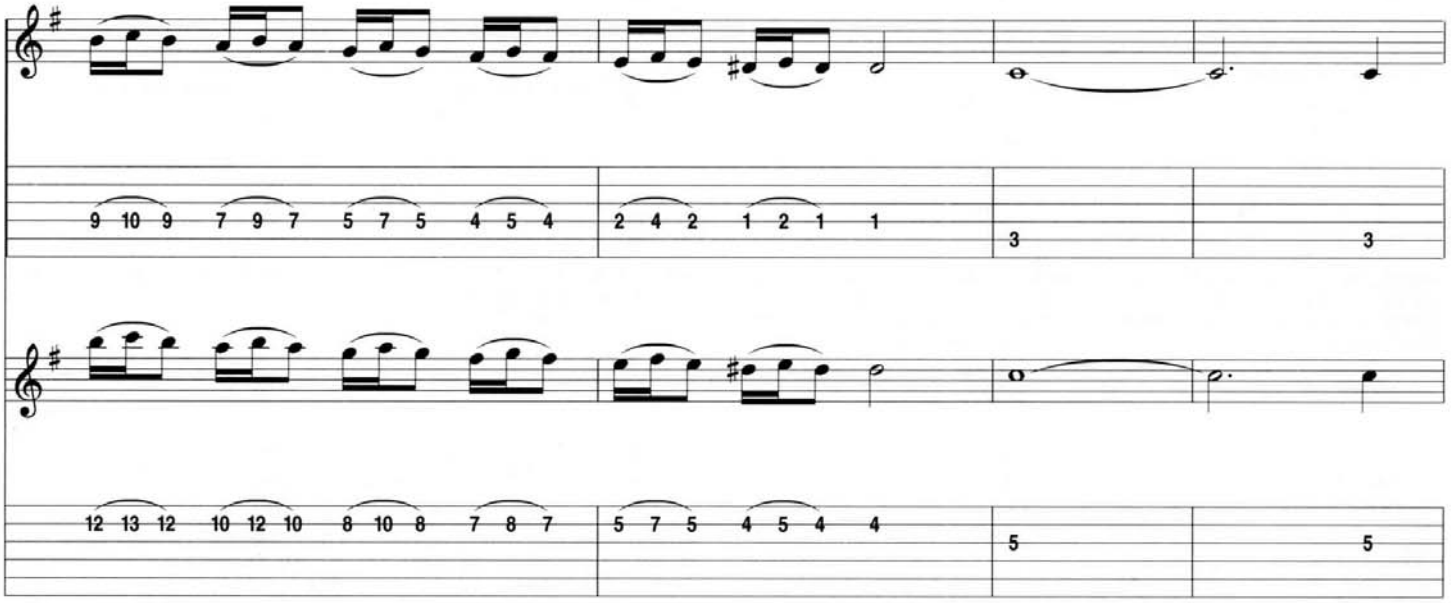

Gtr. 4
1.
2.

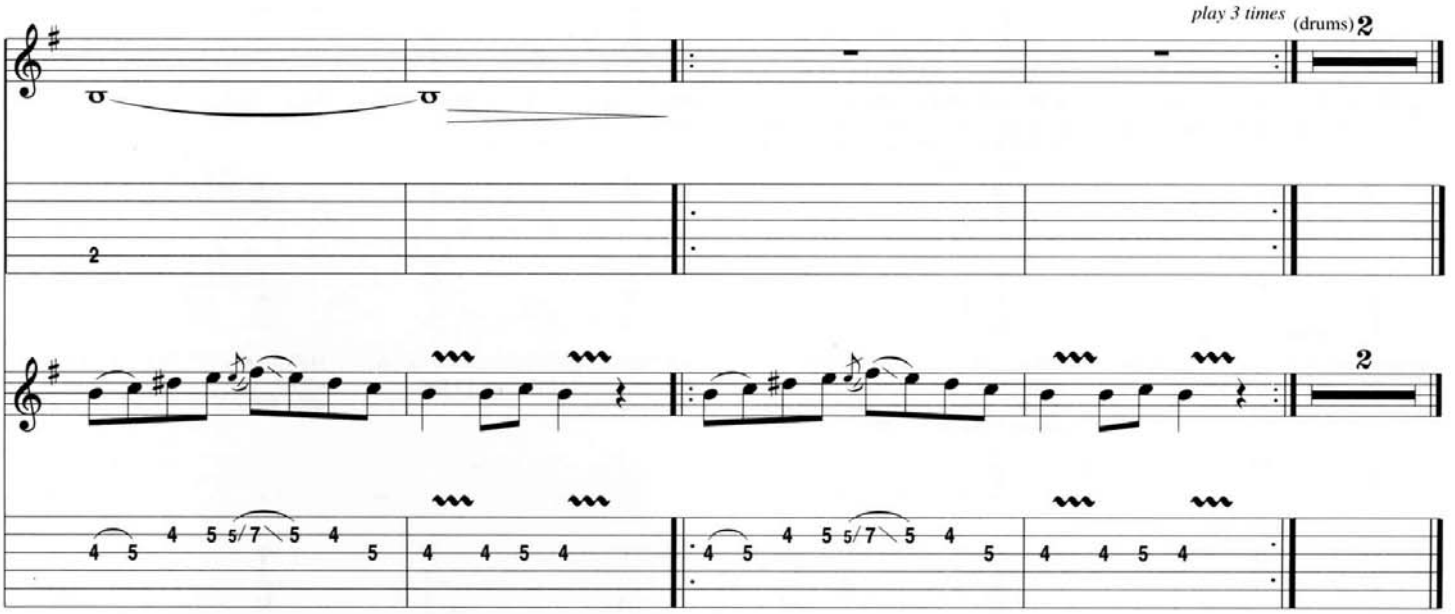

Gtr. 5










play 3 times
(drums) 2

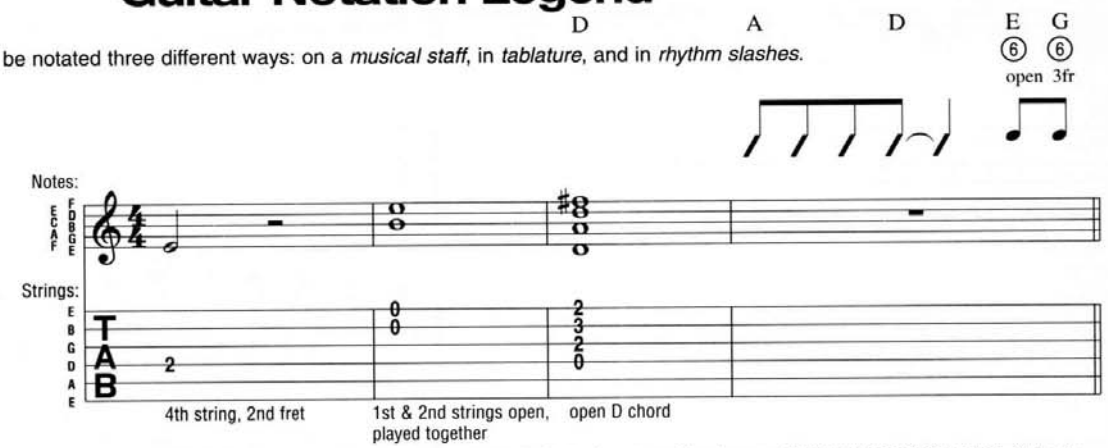
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

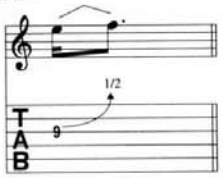
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

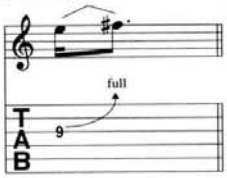
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



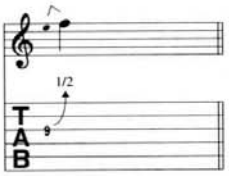
HALF-STEP BEND: Strike the note and bend up 1/2 step.



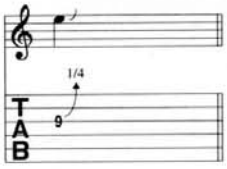
WHOLE-STEP BEND: Strike the note and bend up one step.



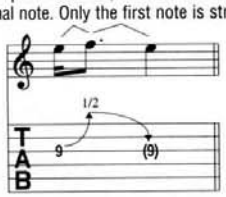
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



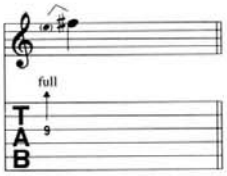
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



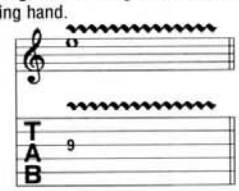
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



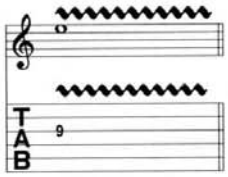
PRE-BEND: Bend the note as indicated, then strike it.



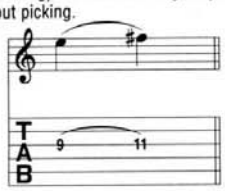
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



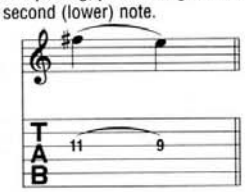
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



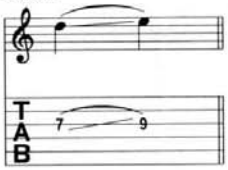
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



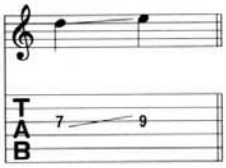
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



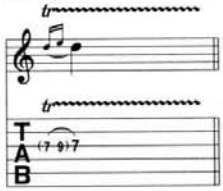
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



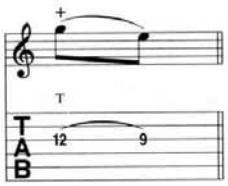
SHIFT SLIDE: Same as legato slide, except the second note is struck.



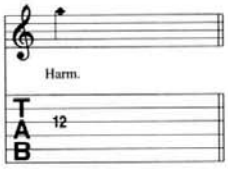
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



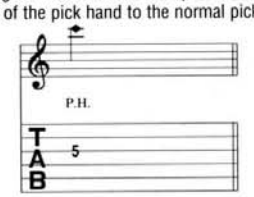
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



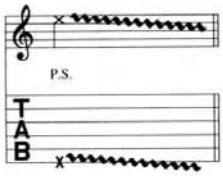
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



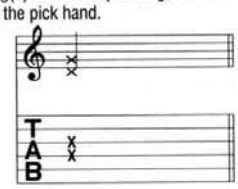
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



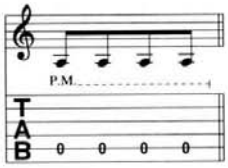
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



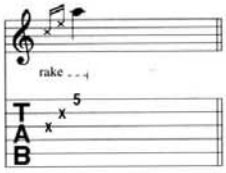
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



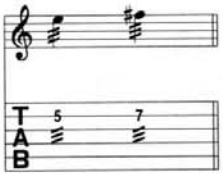
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



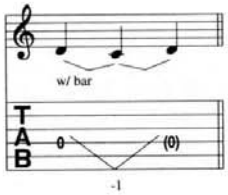
RAKE: Drag the pick across the strings indicated with a single motion.



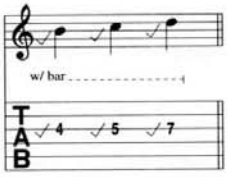
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



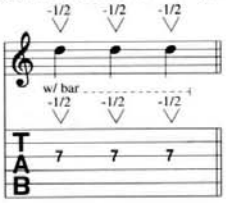
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



OFFSPRING

nitro (youth energy)

bad habit

gotta get away

genocide

something to believe in

come out and play

self esteem

it'll be a long time

killboy powerhead

what happened to you?

so alone

not the one

smash

U.S. $18.95

ISBN 0-7935-8065-X

0 73999 90203 7

HAL LEONARD®